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CARL ORFF

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# CARMINA BURANA

## CANTIONES PROFANAE

cantoribus et choris cantandae  
comitantibus instrumentis atque imaginibus magicis

for 3 Solo Voices, Chorus and Orchestra  
für 3 Solostimmen, Chor und Orchester

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#### Parti Vocali

Soli:

Soprano, Baritono, Tenore

Soli brevi:

2 Tenori, Baritono, 2 Bassi

Gran coro

Coro piccolo

Ragazzi

#### Orchestra

3 Flauti, (anche 2 Ottavini)

3 Oboi, (anche Corno inglese)

1 Clarinetto in Mi<sup>b</sup> e Si<sup>b</sup>

2 Clarinetti in Si<sup>b</sup> e La (anche Clarinetto basso)

2 Fagotti

1 Contrafagotto

4 Corni in Fa

3 Trombe in Si<sup>b</sup> e Do

3 Tromboni

1 Tuba

5 Timpani (anche uno piccolo)

Percussione: (5 suonatori)\*

1 Celesta

2 Pianoforti


Violini primi

Violini secondi

Viole

Violoncelli

Contrabassi

\* 3 Glockenspiele, Xilofono, Castagnetta,  
Raganella, Sonagli, Triangolo,  
2 Cymbali antichi (Piatti piccoli),  
4 Piatti (H anche L),   
Tamtam, 3 Campane  
Campane tubolare, Tamburo basco,  
2 Casse chiare, Cassa grande



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# PREFACE/VORWORT

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In the history of the genesis of *Carmina Burana* there is a series of so-called chance happenings. The most recent is described by Orff himself like this:

'Fortune smiled on me when she put into my hands a Würzburg secondhand-books catalogue, in which I found a title that exercised on me an attraction of magical force:

*Carmina Burana*

Latin and German songs and poems of a thirteenth-century manuscript from Benediktbeuern, edited by J. A. Schmeller.'

Other fortunate accidents had preceded this one.

The first we do not know. How did there come into the Bavarian monastery of Benediktbeuern this large, methodically arranged mediaeval collection of more than 250 predominantly Latin poems, mingled with Middle High German verses interspersed with old French, satirical moral poems, love songs, drinking and gaming songs, even clerical jests? For there are many indications that the collection came into being in Styria as a work commissioned by a great noble, perhaps at the court of a bishop of Seckau.

The second chance discovery is known. When a Freiherr (Baron) von Aretin came to Benediktbeuern in 1803 in the capacity of an executor in the secularisation of ecclesiastical property, he found the codex in the library of the monastery there, stuck it in his baggage as something to read on his journey, and then dutifully brought it to the library of the Elector's court in Munich, the forerunner of the Bavarian State Library, among whose greatest treasures it belongs today (clm 4660 and 4660a).

There, about fifty years later, occurred the third discovery. In 1847 the erudite librarian of the Royal Court and State Library, Johann Andreas Schmeller, who was also the author of the *Bavarian Dictionary* which was basic to Orff's later Bavarian poetry, published the codex for the first time under the title *Carmina Burana*. Its fourth edition of 1904 was Orff's textual source.

How instantly the encounter with these poems struck Orff he himself again relates:

'I obtained the book on Maundy Thursday 1934, a memorable day for me. On opening it I immediately found, on the front page, the long-famous picture of "Fortune with her wheel", and under it the lines:

O Fortuna  
velut luna  
statu variabilis

...

Picture and words seized hold of me. Although for the

In die Entstehungsgeschichte der *Carmina Burana* spielt eine Reihe von sogenannten Zufällen herein. Den jüngsten hat Orff selbst so beschrieben:

„Fortuna hatte es gut mit mir gemeint, als sie mir einen Würzburger Antiquariatskatalog in die Hände spielte, in dem ich einen Titel fand, der mich mit magischer Gewalt anzog:

*Carmina Burana*

Lateinische und deutsche Lieder und Gedichte einer Handschrift des XIII. Jahrhunderts aus Benediktbeuern herausgegeben von J. A. Schmeller."

Diesem Zufall waren andere vorausgegangen.

Den ersten kennen wir nicht. Wie kam die große, planvoll geordnete mittelalterliche Sammlung von mehr als 250 überwiegend lateinischen Dichtungen, untermischt mit mittelhochdeutschen Versen und altfranzösischen Einsprengeln, moralisch-satirische Gedichte, Liebes, Trink- und Spielerlieder, auch geistliche Spielformen, in das bayerische Kloster Benediktbeuern? Denn vieles weist darauf hin, daß die Sammlung in der Steiermark als Auftragsarbeit eines großen Herrn entstanden ist, vielleicht am Hofe eines Bischofs von Seckau.

Der zweite Zufallsfund ist bekannt. Als ein Freiherr von Aretin in der Eigenschaft eines Vollstreckers der Säkularisation kirchlicher Besitztümer 1803 nach Benediktbeuern kam, fand er in der dortigen Klosterbibliothek den Codex, steckte ihn als Reiselektüre in sein Gepäck und brachte ihn dann pflichtgemäß in die kurfürstliche Hofbibliothek zu München, die Vorgängerin der Bayerischen Staatsbibliothek, zu deren größten Schätzen er noch heute gehört (clm 4660 und 4660a).

Dort wurde rund fünfzig Jahre später der dritte Fund fällig. Der gelehrte Bibliothekar der K. Hof- und Staatsbibliothek Johann Andreas Schmeller, zugleich Verfasser des für Orffs spätere bairische Dichtung grundlegenden *Bayerischen Wörterbuchs*, gab den Codex 1847 unter dem Titel *Carmina Burana* erstmalig heraus. Die vierte Auflage von 1904 wurde Orffs Textquelle.

Wie unmittelbar ihn die Begegnung mit diesen Gedichten getroffen hat, erzählt Orff wieder selbst:

„An dem für mich denkwürdigen Gründonnerstag 1934 erhielt ich das Buch. Beim Aufschlagen fand ich gleich auf der ersten Seite die längst berühmt gewordene Abbildung der „Fortuna mit dem Rad“. Darunter die Zeilen:

O Fortuna  
velut luna  
statu variabilis

...

Bild und Worte überfielen mich. Obwohl ich mich fürs

moment I was acquainted only along general lines with the contents of the collection of poems, a new work, a stage work with singing and dancing choruses, simply following the illustrations and texts, at once came into my mind. On the very same day I had outlined a sketch in short score of the first chorus "O Fortuna". After a sleepless night in which I almost lost myself in the extensive volume of poems, a second chorus, "Fortune plango vulnera" also came into being, and on Easter morning a third, "Ecce gratum", was set down on paper.

'It was not easy to find one's way in the codex [...] There began a seeking and sighting, a finding and rejecting, until individual lines increasingly stood out from the profusion. Through repeated readings, single stanzas detached themselves from multi-strophic poems and then fell into new contexts. In this way the structure of the text of the "scenic cantata" was soon established.'

What Orff had come upon was poetry of European stature from England, France, Spain and Italy. The authors of the poems were obviously at home within the framework of western developments of that time, united through the flexible Middle Latin with, as centres, the universities, and also the cathedral and monastery schools. Among these would have been students and teachers, clerics and monks, wandering scholars and goliards, perhaps jurists from Bologna, physicians from Salerno, theologians from Paris. But behind the verses handed down anonymously, names of great poets also shine out: for instance Pierre of Blois, Gautier de Châtillon, the 'Primate' Hugh of Orleans, Philippe, chancellor of the University of Paris, the Archipoeta in Cologne with his famous *Wandering scholar's confession* included by Orff (No. 11), and many others. The learned poets were however familiar not only with ancient mythology and rhetoric; they knew not only Roman poetry from Ovid to Juvenal, but also the songs and dances of their native lands. So it could happen that, for example, the songs of the famous theologian and university teacher in Paris, Peter Abelard, were learnt even by those unfamiliar with Latin and sung in the streets because of their 'beguiling melodies'. What Héloïse there handed down sounds like an anticipation of the worldwide effect of Orff's work! Latin clearly not only did not harm its assimilation, but rather contributed to its dissemination.

The common language of the poems accords with the universality of the contents. This is no self-centred confessional verse. In the poems, basic human figures take shape who could be recalled to life through music on the stage. They are brimful of portraits – vignettes, as it were, from the great and small world theatre. Only by virtue of this characteristic could Orff – a surprising and strange approach – 'stage' lyric poetry in which he gave independent existence to the images inherent in the poems, let the figures emerge from them, and through the music allow them to act in a choreography that was both graphic and symbolic. The images are 'imagines magicae', in which reality is magically trans-

erste nur in großen Zügen mit dem Inhalt der Gedichtsammlung vertraut machen konnte, stand sofort ein neues Werk, ein Bühnenwerk mit Sing- und Tanzchören, nur den Bildern und Texten folgend, in Gedanken vor mir. Noch am selben Tag hatte ich eine Particell-Skizze vom ersten Chor 'O Fortuna' entworfen. Nach einer schlaflosen Nacht, in der ich mich in der umfangreichen Gedichtsammlung fast verloren hätte, war auch ein zweiter Chor 'Fortune plango vulnera' entstanden, und am Ostermorgen war ein dritter, 'Ecce gratum', zu Papier gebracht.

Es war nicht leicht, sich in dem Codex [...] zurechtzufinden [...] Es begann ein Suchen und Sichten, ein Finden und Verwerfen, bis sich einzelne Teile aus der Fülle immer mehr abzeichneten. Bei wiederholtem Lesen lösten sich aus den vielstrophigen Gedichten auch einzelne Strophen, die dann in neue Zusammenhänge gerieten. So war der textliche Aufbau der 'Szenischen Kantate' bald festgelegt."

Was Orff vorgefunden hatte, war Dichtung von europäischem Rang, aus England, Frankreich, Spanien, Italien. Die Autoren der Gedichte waren selbstverständlich zuhause in dem Gebäude der damaligen, durch das flexible Mittellatein geeinten abendländischen Bildung mit den Universitäten, aber auch den Kathedral- und Klosterschulen als Zentren. Es mögen Studenten und Lehrende, Kleriker und Mönche, Vaganten und Goliarden unter ihnen gewesen sein, vielleicht Juristen aus Bologna, Mediziner aus Salerno, Theologen aus Paris. Aber hinter den anonym überlieferten Versen scheinen auch große Dichternamen auf: Petrus von Blois etwa, Walter von Châtillon, der „Primas" Hugo von Orléans, Philipp, der Universitätskanzler von Paris, der Archipoeta in Köln mit seiner berühmten, von Orff aufgenommenen *Vagantenbeichte* (Nr. 11) und viele andere. Die gelehrten Dichter waren aber nicht nur mit antiker Mythologie und Rhetorik vertraut, sie kannten nicht nur die römische Dichtung von Ovid bis Juvenal, sondern auch die Lieder und Tänze ihrer Heimatländer. So wurde es möglich, daß etwa die Lieder des berühmten Theologen und Universitätslehrers in Paris, Petrus Abälard, wegen ihrer „betörenden Melodien" sogar von des Lateins nicht Kundigen erlernt und auf den Straßen gesungen wurden. Was Héloïse da überliefert hat, klingt wie eine Voraussetzung der weltweiten Wirkung von Orffs Werk! Das Latein hat der Aufnahme offenbar nicht nur nicht geschadet, sondern eher zu seiner Verbreitung beigetragen.

Der weltläufigen Sprache der Gedichte entspricht der weltgültige Gehalt. Es ist keine ichbezogene Bekenntnislyrik. In den Versen sind Grundfiguren des Menschlichen verdichtet, deren Vitalität durch Musik zur Szene erweckt werden konnte. Sie sind randvoll von Bildern, gleichsam Ausschnitte aus dem großen und kleinen Welttheater. Nur kraft dieser Beschaffenheit konnte Orff – ein erstaunlicher und singulärer Ansatz – lyrische Dichtung „in-szenieren", indem er die der Dichtung innewohnenden Bilder verselbständigte, die Figuren aus ihnen heraustreten ließ und sie durch die Musik in einer ebenso bildhaften wie sinnbildlichen Choreographie agieren läßt. Die Bilder sind „imagines



formed: Spring – Dance in the meadow – Drinking and gaming in the tavern – The game of love in the sublimated form of the late Middle Ages ‘Cours d’amour’ – in the choreographed and mimed stage action allow the core of the symbolic meaning to become visible. For these are not named individuals whose personal fate would be shown in an unfolding action, but types: gamblers and toppers, girls and their swains, the abbot of idle pleasures and the roast swan, the nameless pair of lovers. They all, however, move like marionettes of the great theatre of the world to the strings of the goddess Fortune as ‘Empress of the world’. At the musical climax of the work they unite in the hymn to ‘Venus generosa’. This call is fulfilled on a new level at the end of the *Trionfo di Afrodite* in the divine appearance of the Greek goddess of Love as the mythical elevation of the great ritual of marriage. In this way Orff could link the *Carmina Burana* with the two following *Trionfi d’amore*, Catullus and Aphrodite, in the spiritual unity of a ‘Trittico teatrale’.

The characteristics of the music to *Carmina Burana* have been defined by Orff himself as follows:

‘A special feature of the style of the “Carmina Burana” music is a static construction. In its strophic structure there is no development. A musical formulation once found – the instrumentation was always included, from the outset – remains the same in all its repetitions. Its repeatability and effect depend on the terseness of the statement.’

The work was primarily conceived for the stage. Even a concert performance, however, is appropriate, without loss of meaning, to the character of the ‘scenic cantata’. Performance practice has long known this and put it into effect.

Werner Thomas, 1981  
Translation Lionel Salter

The Orff quotations are taken from the relevant volume of the Orff documentation: *Carl Orff und sein Werk, Dokumentation IV: Trionfi, Carmina Burana – Catulli Carmina – Trionfo di Afrodite*, Tutzing 1979, pp. 38–42. There (p. 40 ff.) Orff has indicated the places in Schmeller’s edition where he found his texts. Users of the critical new edition by Hilka-Schumann-Bischoff (Heidelberg 1930–70) must in addition consult the table of concordances in *Carmina Burana, Die Lieder der Benediktbeurer Handschrift*, bilingual edition (German volume), Munich 1979, p. 989 ff. The postscript to this edition, by G. Bernt (pp. 837–862), gives detailed information on the latest state of the history of the text and effect of *Carmina Burana*. Grateful use was made of it in the above account.

magicae”, in denen sich die Realität zauberhaft verwandelt: Frühling – Tanz auf dem Anger – Trunk und Spiel in der Schenke – Spiel der Liebe in den sublimierten Formen der spätmittelalterlichen „Cour d’Amour” lassen in der choreographisch-mimischen Aktion der Szene den symbolischen Bedeutungskern sichtbar werden. Denn es sind nicht namentragende Individuen, deren Einzelschicksal in einer fortschreitenden Handlung vorgeführt würde, sondern Typen: Spieler und Zecher, Mädchen und ihre Gesellen, der Abt des Schlaffenlandes und der gebratene Schwan, „das” Liebespaar ohne Namen. Sie alle aber bewegen sich wie Marionetten des großen Welttheaters an den Spielfäden der Schicksalsgöttin Fortuna als „Herrscherin der Welt”. Sie vereinigen sich auf dem musikalischen Höhepunkt des Werkes zu dem hymnischen Anruf der „Venus generosa”. Dieser Anruf erfüllt sich auf einer neuen Stufe am Ende des *Trionfo di Afrodite* in der göttlichen Erscheinung der griechischen Liebesgöttin als mythische Überhöhung des großen Hochzeitsrituals. So konnte Orff die *Carmina Burana* mit den beiden folgenden *Trionfi d’amore*, Catull und Afrodite, zu der geistigen Einheit eines „Trittico teatrale” zusammenschließen.

Die Eigenart der Musik zu *Carmina Burana* hat Orff selbst so umrissen:

„Ein besonderes Stilmerkmal der Carmina Burana-Musik ist eine statische Architektonik. In ihrem strophischen Aufbau kennt sie keine Entwicklung. Eine einmal gefundene musikalische Formulierung – die Instrumentation war von Anfang an immer mit eingeschlossen – bleibt in allen ihren Wiederholungen gleich. Auf der Knappheit der Aussage beruht ihre Wiederholbarkeit und Wirkung.”

Das Werk ist primär für die Bühne konzipiert. Dem Charakter der „Szenischen Kantate” ist aber auch die konzertante Aufführung ohne Sinnverlust angemessen. Die Aufführungspraxis hat dies längst erkannt und verwirklicht.

Werner Thomas, 1981

Die Orff-Zitate sind dem einschlägigen Band der Orff-Dokumentation entnommen: *Carl Orff und sein Werk, Dokumentation IV: Trionfi, Carmina Burana – Catulli Carmina – Trionfo di Afrodite*, Tutzing 1979, S. 38–42. Dort hat Orff (S. 40 f.) die Fundstellen seiner Texte nach der Ausgabe von Schmeller angegeben. Der Benutzer der kritischen Neuauflage von Hilka-Schumann-Bischoff (Heidelberg 1930–70) muß zusätzlich die Konkordanztafel in: *Carmina Burana, Die Lieder der Benediktbeurer Handschrift*, zweisprachige Ausgabe (dtv), München 1979, S. 989 ff. heranziehen. Das Nachwort dieser Ausgabe von G. Bernt (S. 837–862) informiert eingehend über den letzten Stand der Text- und Wirkungsgeschichte der *Carmina Burana*. Es wurde in der obigen Darstellung dankbar benutzt.



*1. O Fortuna*  $\frac{3}{8}$   $♩ = 60$  *per string* *Carl Hoff 1916*

*3 Violins* *3 Violas* *3 Cellos* *3 Double Basses*

*4 Horns (in F)* *2 Trumpets (in B)* *1 Trombone* *1 Tuba* *1 Snare Drum* *1 Cymbal* *1 Tom-tom*

*Chorus*

*Ver- lü- lina* *Ha- bi- ra- a- bi- li-*

*Fortuna* *me- lü- lina* *Ha- bi- ra- a- bi- li-*

$♩ = 60$  *per string*

*Klarin 1* *Klarin 2* *Fagott 1* *Fagott 2* *Viola* *Cello* *Double Bass*

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First page of autograph score  
Erste Seite der autographen Partitur



# CARMINA BURANA

## 1. O Fortuna

## Fortuna Imperatrix Mundi

Carl Orff  
1895 - 1982

**Pesante**  
3/4  $\text{♩} = 60$

**poco string.**

3/4  $\text{♩} = 120-132$

1. Flauti  
2.  
3.

Oboi 1.  
2.

Corno inglese

Clarinetto in Mib

Clarinetti in Sib 1.  
2.

Fagotti 1.  
2.

Contrafagotto

Corni in Fa 1.  
3.  
2.

Trombe in Sib 1.  
2.  
3.

Tromboni 1.  
2.

Trombone 3.

Tuba

Timpani

Piatti

**CORO**

Soprani  
Contralti  
Tenori  
Bassi

Pianoforte I

Pianoforte II

Violini primi

Violini secondi

Viole

Violoncelli

Contrabassi

O For-tu-na, ve-lut Lu-na sta-tu va-ri-a-bi-lis, sem-per cres-cis

O For-tu-na, ve-lut Lu-na sta-tu va-ri-a-bi-lis, sem-per cres-cis

**poco string.**

3/4  $\text{♩} = 120-132$

**pizz.**

1

Fl. 1. 2. 3.

Ob. 1. 2. a2

Cor. ing.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C-fag.

Cor. 1. 2. 3. 4.

Timp.

Piat.

1

CORO

aut de - cres - cis, vi - ta de - te - sta - bi - lis nunc ob - du - rat

aut de - cres - cis, vi - ta de - te - sta - bi - lis nunc ob - du - rat

Pno. I

Pno. II

1

Viol. 1. 2.

Vle.

Vcl.

Cb.

(2)

1. Fl. 2. Fl. 3. Fl.

Ob. 1. 2. Ob.

Cor. ing.

Clar. Mi♭

Clar. Sib 1. 2. Clar. Sib

Fag. 1. 2. Fag.

C. fag.

Cor. 1. 2. 3. 4. Cor.

Timp.

Tamt.

Solo

CORO

Pno. I

Pno. II

Viol. 1. 2. Viol.

Vle.

Vcl.

Cb.

et tunc cu - rat lu - do men - tis a - ci - em, e - ge - sta - tem,

et tunc cu - rat lu - do men - tis a - ci - em, e - ge - sta - tem,

(2)

(2)

(2)

**B-S-S 34 987**



1. Fl.

2. Fl.

3. Fl.

Ob. 1. <sup>a2</sup>

2. Ob.

Cor. ing.

Clar. Mi $\flat$

Clar. Si $\flat$  1.

2. Clar. Si $\flat$

Fag. 1.

2. Fag.

C-fag.

Cor. 1.

3. Cor.

2. Cor.

4. Cor.

Timp.

Tamt.

CORO

et in - a - nis, ro - ta tu vo - lu - bi - lis, sta - tus ma - lus,

et in - a - nis, ro - ta tu vo - lu - bi - lis, sta - tus ma - lus,

Pno. I

Pno. II

Viol. 1.

2. Viol.

Vle.

Vcl.

Cb.

④

1. Fl. 2. Fl. 3. Fl.

Ob. 1. a2 2.

Cor ing.

Clar. Mib

Clar. Sib 1. 2.

Fag. 1. 2.

C-fag.

Cor. 1. 2. 3. 4.

Timp.

Tamt.

④

CORO

va - na sa - lus sem - per dis - so - lu - bi - lis, ob - um - bra - ta

va - na sa - lus sem - per dis - so - lu - bi - lis, ob - um - bra - ta

Pno. I

Pno. II

④

Viol. 1. 2.

Vle.

Vcl.

Cb.

5

Fl. 1. 2. 3.

Ob. 1. 2.

Cor. ing.

Clar. Mib.

Clar. Sib. 1. 2.

Pag. 1. 2.

Cr. fag.

Cor. 1. 2. 3. 4.

Timp.

Tamt.

5

CORO

et ve - la - ta mi - chi quo - que ni - te - ris; nunc per lu - dum

et ve - la - ta mi - chi quo - que ni - te - ris; nunc per lu - dum

Pno. I

Pno. II

5

Viol. 1. 2.

Vle.

Vcl.

Cb.

**B.S.S 34 987**



1. 2. 3. Fl.

1. 2. Ob.

Cor. ing.

Clar. Mib

1. 2. Clar. Sib

1. 2. Fag.

C-fag.

1. 3. Cor.

1. 2. 3. Tr.

1. 2. Trbni.

Trbne. 3. Tb.

Timp.

Gr. cassa

CORO

8 et vir - tu - tis mi - chi nunc con - tra - ri - a est af - fec - tus

1. 2. Viol.

Vle.

Vcl.

Cb.

7

7

7

1.  
2.

Fl.

1.  
2.

Ob.

Cor ing.

Clar. MiB

1.  
2.

Clar. Sib

1.  
2.

Fag.

C.-fag.

a 2  
a 2

1.  
2.  
3.

Tr.

1.  
2.

Trbn.

Trbne. 3.  
Tb.

Timp.

Gr cassa  
Tamt.

et de - fec - tus sem - per in an - ga - ri - a. Hac in ho - ra

CORO

et de - fec - tus sem - per in an - ga - ri - a. Hac in ho - ra

Pno. I

Pno. II

1.  
2.

Viol.

Vle.

Vcl.

Cb.

8

1. 2. 3. Fl.

1. 2. Ob.

Cor. ing.

Clar. Mib

1. 2. Clar. Sib

1. 2. Fag.

Cr-fag.

1. 2. 3. 4. Cor.

1. 2. 3. Tr.

1. 2. Trbni.

Trbne. 3. Tb.

Timp.

Gr. cassa Tamt.

8

CORO

si - ne mo - ra cor - de pul - sum tan - gi - te; quod per sor - tem

si - ne mo - ra cor - de pul - sum tan - gi - te; quod per sor - tem

Pno. I

Pno. II

8

1. 2. Viol.

Vle.

Vcl.

Cb.



12

9 cresc.  $\text{♩} = 160$

F1. 1. 2. 3.

Ob. 1. 2.

Cor. ing.

Clar. Mib

Clar. Sib 1. 2.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2.

Trbne. 3.

Tb.

Glsp.

Timp.

Gr. cassa

Tamt.

9 cresc.  $\text{♩} = 160$

CORO

ster - nit for - tem, me - cum om - nes plan - gi - te!

ster - nit for - tem, me - cum om - nes plan - gi - te!

ster - nit for - tem, me - cum om - nes plan - gi - te!

ster - nit for - tem, me - cum om - nes plan - gi - te!

Pno. I

Pno. II

9 cresc.  $\text{♩} = 160$

Viol. 1. 2.

Vle.

Vcl.

Cb.

div.





## 2. Fortune plango vulnera

4/p  $\text{♩} = 120$  4/p , 4/p

Fag. 1. 2. *pp* *un poco sf*

C-fag. *pp* *un poco sf*

Gr. cassa *p*

CORO

For-tu-ne plan-go vul-ne-ra stil-lan-ti-bus o-cel-lis, quod su-a mi-chi mu-ne-ra sub-  
 In For-tu-ne so-li-o se-de-ram e-la-tus, pro-spe-ri-ta-tis va-ri-o flo-  
 For-tu-ne ro-ta vol-vi-tur: des-cen-do mi-no-ra-tus; al-ter in al-tum tol-li-tur ni-

*f* *sempre ben declamato*

4/p  $\text{♩} = 120$  1/p , 4/p

Pno. I *pp*

Pno. II *pp*

Vcl. *pizz.* 1/p , 4/p

Cb. *pp* *un poco sf* *un poco sf*

11 1/p , 4/p

Fag. 1. 2. 1. *p*

C-fag.

Gr. cassa

CORO

- tra-hit re-bel-lis. Ve-rum est, quod le-gi-tur fron-te ca-pil-la-ta,  
 - re co-ro-na-tus, quic- quid e-nim flo-ru-i fe-lix et be-a-tus,  
 - mis ex-al-ta-tus rex se-det in ver-ti-ce ca-ve-at ru-i-nam!

11 1/p , 4/p

Pno. I *p*

Pno. II

Vle. *div.* 1/p , 4/p

Vcl. *arco div.* *pizz.* *p* *arco pizz.* *arco pizz.* *arco pizz.*

Cb. *pizz.* *p* *arco pizz.* *arco pizz.* *arco pizz.*

1. a 2

Fag. 1. 2. *f staccatissimo*

Timp. *mf*

CORO

sed ple - rum - que se - qui - tur Oc - ca - sio cal - va - ta. Ve - rum est quod  
nunc a sum - mo cor - ru - i glo - ri - a pri - va - tus. Quic - rum e - nim  
nam sub a - xe le - gi - mus He - cu - bam re - gi - nam. Rex quid se - det in

Pno. I

Pno. II *f* *molto secco*

Viol. 1. 2.

Vle. *div.*

Vcl. *arco pizz.* *arco* *arco*

Cb. *f*

a 2

Fag. 1. 2. *f*

Tr. 1. 2. 3. *f*

Timp. *mf*

C. diara

CORO

le - gi - tur fron - te ca - pi - la - ta, sed ple - rum - que  
flo - ru - i fe - lix et be - a - tus, nunc a sum - mo  
ver - ti - ce ca - ve - at ru - i - nam! nam sub a - xe

Pno. I

Pno. II

Viol. 1. 2.

Vle.

Vcl.

Cb.

[illegible]



This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is marked with a circled "13" at the top and bottom, indicating a specific measure or section. The notation includes complex rhythmic patterns, dynamic markings like "cresc.", and articulation marks.

The instruments listed on the left side of the page are:

- Ottav.
- Fl. 1. 2.
- Ob. 1. 2. 3.
- Clar. Mib
- Clar. Sib 1. 2.
- Fag. 1. 2.
- C. fag.
- Cor. 1. 3. 2. 4.
- Tr. 1. 2. 3.
- Trbni. 1. 2.
- Trbne. 3.
- Tb.
- Timp.
- C. diara
- Piat.
- Gr. cassa
- Pno. I
- Pno. II
- Viol. 1. 2.
- Vle.
- Vcl.
- Cb.

The score is written in a standard musical notation with various clefs, key signatures, and time signatures. The notation includes complex rhythmic patterns, dynamic markings like "cresc.", and articulation marks. The page is numbered "13" at the top and bottom.

I  
Primo vere

3. Veris leta facies

2/p.  $\text{♩} = 60$  3/p. 14 1/p  $\text{♩} = 40$  2/p. 8/p.  $\text{♩} = 80$

Ottav. *ff* 3

Fl. 1. 2. *ff* 3

Ob. 1. 2. *ff* 3

Cor. ing.

Cor. 1. 3. 2. 4. *pp* c.p.

Tr. 1. 3. *pp* c.p.

Trbni. 1. 2. *pp* c.p.

Trbne. 3. Tb.

Timp. *p*

Xil. *ff*

Trgl.

Soprani 2/p.  $\text{♩} = 60$  3/p. 14 1/p  $\text{♩} = 40$  2/p. 8/p.  $\text{♩} = 80$  *molto flessibile*

C-alti *pespr.* Ve-ris le - ta fa - ci-es mundo pro-pi-na - tur, —

CORO PICC.

Tenori *pespr.* Ve-ris le - ta fa - ci-es mundo pro-pi-na - tur, —

Bassi

Cel. 2/p.  $\text{♩} = 60$  3/p. 1/p  $\text{♩} = 40$  2/p. 8/p.  $\text{♩} = 80$

Pno. I *ff* 3 *p* c.p.

Pno. II *ff* *p* c.p.



a tempo  
come prima  
1/p d=40 2/p.

8/p. d.=80

1/p d=40 2/p.

(16)  
8/p. d.=80

Ottav.

1.

Fl.

2.

1.

Ob.

2.

1.

3.

Cor

2.

4.

1.

2.

3.

Tr.

1.

2.

Trbni.

1.

2.

Timp.

Xil.

Trgl.

a tempo  
come prima  
1/p d=40 2/p.

8/p. d.=80

1/p d=40 2/p.

(16)  
8/p. d.=80

CORO  
PICC.

*p espr.*

Flo-re fu-sus gre-mi-o Phebus no-vo mo-re —

ri-sumdat,hoc va-ri-o iam sti-pa-te flo-re. —

a tempo  
come prima  
1/p d=40 2/p.

8/p. d.=80

1/p d=40 2/p.

(16)  
8/p. d.=80

Cel.

8

Pno. I

Pno. II



1/p. d=40 2/p. 4/p. d=80

Ottav.

1.

Fl.

2.

1.

Ob.

2.

1.

3.

Cor.

2.

4.

1.

Tr.

2.

3.

1.

Trbni.

2.

Timp.

Xil.

Trgl.

1/p. d=40 2/p. 4/p. d=80

*pp espr.*

Ze - phyrus nec - ta - re - o spi - rans in o - do - re, cer - ta - tim pro bra - vi - o cur - ramus in a - mo - re.

*pp espr.*

Ze - phyrus nec - ta - re - o spi - rans in o - do - re, cer - ta - tim pro bra - vi - o cur - ramus in a - mo - re.

1/p. d=40 2/p. 4/p. d=80

Cel.

8

Pno. I

Pno. II

come prima

17

a tempo  
come prima

2/p.

3/p.

2/p.

1/p d.40 2/p.

8/p. d.=80

Ottav. *pp*

F1. *pp*

Ob. *pp*

Cor. *pp*

Tr. *pp*

Trbni. *pp*

Timp. *mp*

Xil. *pp*

Trgl. *pp*

come prima

17

a tempo  
come prima

2/p.

3/p.

2/p.

1/p d.40 2/p.

8/p. d.=80

Ah

Cy-tha-ri-zat can-ti-co dul-cis Phi-lo-me-na,

Cel. *p*

Pno. I *mf*

Pno. II *mf*

[illegible]

Ottav.  
 1.  
 Fl.  
 2.  
 1.  
 Ob.  
 2.  
 1.  
 3.  
 Cor.  
 2.  
 4.  
 1.  
 Tr.  
 2.  
 1.  
 Trbni.  
 2.  
 Timp.  
 Xil.  
 Trgl.  
 2.  
 CORO  
 PICC.  
 8  
 Cel.  
 Pno. I  
 Pno. II

come prima  
 2/p.  
 3/p.  
 2/p.  
 a tempo  
 1/p.  
 2/p.

cho-rus promit vir - gi-num iam gau-dia mille - na. Ah

2.  
 come prima  
 2/p.  
 3/p.  
 2/p.  
 a tempo  
 1/p.  
 2/p.

8

attacca

## 4. Omnia Sol temperat

2/p  $\text{♩} = 72$  (19)

sempre molto rubato

Ottav. *pp*

Gisp. *pp* Solo

Barit.-S. *pp* *affettuoso* *rit.*

Om - ni - a Sol tempe - rat pu - rus et sub - ti - lis, no - vo mundo re - se - rat fa - ci - em A - pri - lis, ad —

Viol. 1. 2. *pp* *flag.* *8<sup>va</sup>*

Vle. 1. 2. 3. 4. 5. 6. *pp* *dolcissimo* *c. sord.*

Cb. *pp* *flag.*

sempre c. c.

(20) a tempo

Ottav. *pp* Solo

Gisp. *pp*

Barit.-S. *a tempo*

— A - more pro - pe - rat a - nimus he - ri - lis, et io - cundis im - pe - rat de - us pu - e - ri - lis. Re -

Viol. 1. 2. *pp* *flag.* *8<sup>va</sup>*

Vle. 1. 2. 3. 4. 5. 6. *pp* *flag.*

Cb. *pp*

rubato (21)

Ottav.

Gisp.

Barit.-S. *rit.* *a tempo*

- rum tanta no - vi - tas in sol - lemni ve - re et ve - ris auc - to - ri - tas iu - bet nos gaude - re, vi - as prebet so - li - tas, et in tu - o ve - re

Viol. 1. 2.

Vle. 1. 2. 3. 4. 5. 6. *pp*

Cb. *pp*



a tempo (23)

Ottav. *pp*

Cor. 2. 4.

Glsp. Solo *pp*

Pno. I *pp*

Viol. 1. 2. *pp* flag.

Vle. *pp*

Cb. *pp* Solo

[illegible]

24

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Timp.

Cymb.

Gisp.

legato e più sciolto

et op - ta - tum Ver re - du - cit gau - di - a: pur - pur - a - tum flo - ret pra - tum, Sol se - re - nat

CORO

et op - ta - tum Ver re - du - cit gau - di - a: pur - pur - a - tum flo - ret pra - tum, Sol se - re - nat

Cel.

Pno. I

Pno. II

24

Viol. 1. 2.

Vle.

Vcl.

Cb.



allegro molto  
2/p  $\text{♩} = 132$

(25)

1. 2.  
3.

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Clar. Sib 1. 2. 3.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Timp.

T. basc.

*f* *a 3* *ff* *sempre stacc.* *ff* *a 2* *ff*

allegro molto  
2/p  $\text{♩} = 132$

(25)

CORO

om - ni - a. iam iam ce - dant

om - ni - a. iam iam cedant tri - sti - a! E - stas re - dit, nunc re - ce - dit Hy - e - mis se - vi - ti - a, iam iam ce - dant

Cel.

Pno. I *ff martellato*

Pno. II *ff martellato*

allegro molto  
2/p  $\text{♩} = 132$

(25)

Viol. 1. 2.

Vle. 1. 2.

Vcl. 1. 2.

Cb.

senza sord. *ff* *ff* *ff* *ff* *ff*

[illegible]

*poco rit.* *a tempo*  $\text{♩} = 144$

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C.-fag.

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3. *senza sordini*

Trbni. 1. 2. 3.

Timp.

Gisp.

Camp.

T. basc.

Piat.

*ff* *cresc.*

*poco rit.* *a tempo*  $\text{♩} = 144$

CORO

nunc re-ce-dit, Hy-e-mis se-vi-ti-a. Ah

nunc re-ce-dit, Hy-e-mis se-vi-ti-a. Ah

Pno. I *ff sempre martellato*

Pno. II *ff sempre martellato*

*poco rit.* *a tempo*  $\text{♩} = 144$

Viol. 1. 2.

Vle.

Vcl.

Cb.

*ff*

(27)  $\frac{1}{p}$  come prima  
ma un poco più accelerato  $\frac{4}{p}$   $\text{♩} = 132$

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C.-fag.

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Timp.

Glsp.

Camp.

T. basc.

Piat.

*ff* *l.v.* *p*

(27)  $\frac{1}{p}$  come prima  
ma un poco più accelerato  $\frac{4}{p}$   $\text{♩} = 132$

CORO

(ah)

(ah)

8

iam li - ques - cit, iam li - ques - cit et de - cres - cit

*f* *mp* *mp*

Pno. I

Pno. II

*ff* *l.v.* *p*

(27)  $\frac{1}{p}$  come prima  
ma un poco più accelerato  $\frac{4}{p}$   $\text{♩} = 132$

Viol. 1. 2.

Vle. con sordini

Vcl. con sordini

Cb. pizz. *pp*



28

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C. - fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Timp.

Gls.

Cymb.

CORO

Cel.

Pno. I

Pno. II

Viol. 1. 2.

Vle.

Vcl.

Cb.

con sordini

1.3.

p

mp

mf

arco

lam li - ques - cit et de - cres - cit gran - do, nix et - ce - te - ra,

gran - do, nix et - ce - te - ra, lam li - ques - cit et de - cres - cit gran - do, nix et - ce - te - ra,

come prima

2/p  $\text{♩} = 144$ 

1. Fl. 2. 3. *p*

1. Ob. 2. 3. *a 3* *f*

1. Clar. Sib. 2. 3. *p*

1. Fag. 2. *p*

C.-fag. *p*

1. Cor. 2. 3. 4. *f*

1. Tr. 2. 3. *a 3* *pp*

1. Trbni. 2. 3. *pp*

Timp. *mf*

Glsp. *p*

Cymb. *p*

come prima

2/p  $\text{♩} = 144$ 

CORO

*mp* bru-ma fu-git, et iam su-git Ver E-sta-tis u-be-ra,

*mp* bru-ma fu-git, et iam su-git Ver E-sta-tis u-be-ra, il-li mensest mi-se-ra, qui nec vi-vit, nec las-ci-vit

*mp legato*

Cel. *p*

Pno. I *p*

Pno. II *p*

come prima

2/p  $\text{♩} = 144$ 

1. Viol. 2. *p*

Vle. *p*

Vcl. *p*

Cb. *p*

(29)

a tempo  $\text{♩} = 152$



ancora più presto  
di prima  
4/4 muta 3. Fl.

31

Ottav.

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Timp.

Glsp.

Camp.

T. basc.

Piat.

31

ancora più presto  
di prima  
1/p 4/4

CORO

(ah)

(ah)

Glo - ri - an - tur!

Pno. I

Pno. II

31

ancora più presto  
di prima  
1/p 4/4

Viol. 1. 2.

Vle. con sordini

Vcl. con sordini

Cb.

4/p  $\text{♩} = 144$ 

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Gisp.

Camp.

Cymb.

con sord.

1. 3. 2. 3. 1. 2.

*mp* *mf*

32

4/p  $\text{♩} = 144$ 

CORO

(meno stacc.)

Glo - ri - an - tur et le - tan - tur in mel - le dul - ce - di - nis. Glo - ri - an - tur et le - tan - tur in mel - le dul -

Cel.

Pno. I

Pno. II

32

4/p  $\text{♩} = 144$ 

Viol. 1. 2.

Vle.

Vcl.

Cb.

con sord.

con sord.

*arco* *mf*

32

come prima

, 2/p  $\text{♩} = 152$ 

Fl. 1. 2. 3. *mf*

Ob. 1. 2. 3. *f* a3

Clar. Sib. 1. 2. 3. *mf*

Fag. 1. 2. *mf*

C.-fag. *mf*

Cor. 1. 2. 3. 4. *ff*

Tr. 1. 2. 3. *mf*

Trbn. 1. 2. 3. *p* a3

Timp. *f*

Gls. *mf*

Cymb. *mf*

come prima

, 2/p  $\text{♩} = 152$ 

CORO

*mf legato*

-ce - di - nis, qui co - nan - tur, ut u - tan - tur pre - mi - o Cu - pi - di - nis,

8 -ce - di - nis, qui co - nan - tur, ut u - tan - tur pre - mi - o Cu - pi - di - nis, si - mus jus - su Cy - pridis

come prima

, 2/p  $\text{♩} = 152$ 

Viol. 1. 2. *mf*

Vle. *mf*

Vcl. *mf*

Cb. *mf*

33

1. 2. 3. *ff*

Ob. 1. 2. 3. *ff sempre stacc.*

Clar. Sib 1. 2. 3. *ff*

Fag. 1. 2. *ff a 2*

C.-fag. *ff*

Cor. 1. 2. 3. *ff*

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Timp.

T. basc.

33

CORO

si-mus jus-su Cy - pridis glo-ri-an-tes et le-tan-tes pa-res es-se

glo-ri-an-tes et le-tan-tes pa-res es-se Pa-ri-dis, si-mus jus-su Cy - pridis glo-ri-an-tes et le-tan-tes pa-res es-se

Pno. I *ff martellato*

Pno. II *ff martellato*

33

Viol. 1. senza sord. *ff*

Viol. 2. senza sord. *ff*

Vle. senza sord. *ff*

Vcl. senza sord. *ff*

Cb. senza sord. *ff*



34

poco rit. 3. muta Ottavino

Presto  $\text{♩} = 160$

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Klar. Sib. 1. 2. 3.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Timp.

Glsp.

Camp.

T. basc.

Piat.

CORO

Pa-ra-dis, et le-tan-tes, et le-tan-tes, pa-res es-se Pa-ri-dis, Ah

Pa-ra-dis, glo-ri-an-tes et le-tan-tes, glo-ri-an-tes et le-tan-tes pa-res es-se Pa-ri-dis, Ah

Pno. I

Pno. II

Viol. 1. 2.

Vle.

Vcl.

Ch.

34

poco rit.

Presto  $\text{♩} = 160$

*ff sempre martellato*

*ff sempre martellato*

35

Ottav.

Fl. 1. 2.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C.-fag.

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3.

Trbni. 1. 2. 3.

Timp.

Glsp.

Camp.

T. basc.

Piat.

35

CORO

(ah)

(ah)

8

Pno. I

Pno. II

Viol. 1. 2.

Vlc.

Vcl.

Cb.

35

1/p

## Uf dem anger

## 6. Tanz

pesante

allegro

♩ = 132

(36)

1. 3. Cor. 2. 4. *ff* a2

1. 2. 3. Tr. Do. *ff* a3

1. 2. 3. Trbni. *ff* a3

Timp. *f*

C. chiara *f*

Gr. cassa *f*

1. Viol. *ff* *pesante* *allegro* *ff*

2. Viol. *ff* *pesante* *allegro* *ff* pizz.

Vle. *ff* *pesante* *allegro* *ff* pizz.

Vcl. *ff* *pesante* *allegro* *ff* pizz.

Cb. *ff* *pesante* *allegro* *ff*

1. Viol. Solo *p* spicc.

2. Viol. Solo *p* spicc.

Vle. *p* arco

Vcl. *p*

Cb. *p*

(37)

1. Viol. *ff* Tutti

2. Viol. *ff* Tutti

Vle. *ff* Tutti

Vcl. *ff* Tutti

Cb. *ff* Tutti

(38)



un poco più lento  
rit. a tempo

Fl. 1. 7/8 3/8 4/8 3/8

Timp. Solo p Solo p

Viol. 1. 2.

Vle. Vcl. Cb.

Fl. 1. 39 3/8 4/8 6/8 12/8 3/8 rit. p

Timp. p

Viol. 1. 2. a 2 p

Vle. p

Fl. 1. 40 4/8 a tempo 6/8 3/8 4/8 6/8 12/8 3/8

Timp.

Viol. 1. 2. a 2 p

Vle. p

Cor. 1. 2. 3. 4. a 4 ff

Trbni. 1. 2. ff

Timp. p ff

Viol. 1. 2. pizz. ff pizz. ff

Vle. pizz. ff

Vcl. div. arco ff

Cb. ff

41 3/8 4/8 3/8

Viol. 1. arco

Viol. 2. arco

Vlc. div. arco

Vcl. arco

Cb. arco

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Flutes (Fl.):** 1, 2, 3
- Oboes (Ob.):** 1, 2
- Clarinets (Cl.):** 1, 2, 3
- Bassoons (Fag.):** 1, 2
- Horns (Cor.):** 1, 2, 3, 4
- Trumpets (Tr.):** 1, 2, 3
- Trombones (Tbn.):** 1, 2, 3
- Timpani (Timp.):** 1
- Percussion (Piat. cassa):** 1
- Violins (Viol.):** 1, 2
- Violas (Vle.):** 1
- Cellos (Vcl.):** 1
- Double Basses (Cb.):** 1

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- Tempo:** *più mosso* (faster)
- Dynamic:** *ff* (fortissimo, very loud)
- Rehearsal Mark:** 43

The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The page number 43 is circled in the top right corner.

*attacca*



## 7. Floret silva

47

3/4 ♩ = 176

1. Fl. 2. Fl. Ob. 1. Clar. Sib. 2. Clar. Sib. Fag. 1. Cor. 1. 2. 3. 4. Tb. Timp. T. bas. Trgl.

45

Flo - ret, flo - ret, flo - ret sil - va no - bi - lis, flo - ret sil - va no - bi - lis,

8 Flo - ret, flo - ret, flo - ret sil - va no - bi - lis, flo - ret sil - va no - bi - lis,

45

1. Viol. 2. Viol. Vle. 1. 2. Vcl. Cb.

3/4 ♩ = 176

2/4 3/4 2/4 3/4

45

3/4 2/4 4/4 3/4 2/4 (46)

1. Fl. *p* *mp* *p*

2. Fl. *p* *mp* *p*

Ob. 1. *p* *mp* *p*

1. Clar. Sib. *p* *mp cresc.* *p cresc.*

2. Clar. Sib. *p* *mp cresc.* *p cresc.*

Fag. 1. *p* *mp* *p*

1. Cor. *p* *p* *p*

2. Cor. *p* *p* *p*

3. Cor. *p* *pp* *p*

4. Cor. *p* *pp* *p*

Tb. *p* *pp* *p*

Timp. *p* *p* *pp*

T. basc. *p* *p* *pp*

Trgl. *p* *p* *pp*

3/4 2/4 4/4 3/4 2/4 (46)

CORO

flo - ri - bus, flo - ri - bus, flo - ri - bus, et, et, fo - li - is, fo - li -

flo - ri - bus, flo - ri - bus, flo - ri - bus, et, et, fo - li - is, fo - li -

flo - ri - bus, flo - ri - bus, flo - ri - bus, et, et, fo - li - is, fo - li -

flo - ri - bus, flo - ri - bus, flo - ri - bus, et, et, fo - li - is, fo - li -

3/4 2/4 4/4 3/4 2/4 (46)

1. Viol. *pizz. non div.* *mf* *mp cresc.* *p cresc.* *mp*

2. Viol. *pizz. non div.* *mf* *mp cresc.* *p cresc.* *mp*

1. Vle. *pizz. non div.* *mf* *mp cresc.* *p cresc.* *mp*

2. Vle. *pizz. non div.* *mf* *mp cresc.* *p cresc.* *mp*

Vcl. *arco* *mp* *p*

Cb. *arco* *mp* *p*

3/p 2/p  $\text{♩} = 66$  (47) poco più mosso 3/p 2/p

1. F1. *espr.* *pp*

2. *espr.* *pp*

Ob. 1. *espr.* *pp*

1. Clar. Sib. *pp*

2. *pp*

Fag. 1. *pp*

1. Cor. *pp*

2. *pp*

3. *pp*

4. *pp*

Tb. *pp*

Timp. *pp*

T. basc.

Trgl.

3/p CORO PICCOLO 2/p  $\text{♩} = 66$  (47) poco più mosso 3/p 2/p

*cullando* *pp dolce* *p*

-is, fo-li-is. U-bi est an-ti-quus me-us a-mi-cus, me-us a-mi-cus?

-is, fo-li-is. *pp dolce* *p*

-is, fo-li-is.

3/p 2/p  $\text{♩} = 66$  (47) poco più mosso 3/p 2/p

1. Viol. *arco* *pp* *pizz.*

2. *arco* *pp* *pizz.*

1. Vle. *1. leggjo pizz.* *pp* *pizz.*

2. *2. leggjo arco* *pp* *pizz.*

3. *3. leggjo arco* *pp* *pizz.*

1. Vcl. *1. leggjo pizz.* *pp* *pizz.*

2. *2. leggjo arco* *pp* *pizz.*

3. *3. leggjo arco* *pp* *pizz.*

Cb. *pp* *pizz.*



*a tempo*  
2/p

*poco più mosso*  
3/p 2/p (48)

1. Fl.  
2. Fl.  
Ob. 1.  
1. Clar. Sib  
2. Clar. Sib  
Fag. 1.

1.  
2.  
3.  
4.  
Tb.

Timp.

Glsp.

*a tempo*  
2/p come prima

*poco più mosso*  
3/p 2/p

CORO  
PICC.  
u - bi est an - ti - quus me-us a - mi-cus, me-us a - mi-cus, me-us a - mi-cus? Ah.

*a tempo*  
2/p

*poco più mosso*  
3/p 2/p (48)

1. Viol.  
2. Viol.  
Vle.  
Vcl.  
Cb.

arco

pizz.

pizz. e arco come prima

♩ = 84

(49)

Cor. 1.

Timp. 1. Solo *f* 2. Solo *p*

Glsp.

CORO PICC. *f* *dim.*  
hinc, hinc, hinc, hinc, hinc e-qui - ta - vit, e-qui - ta - vit, e-qui - ta - vit, e-qui -

♩ = 84

(49)

Viol. 1. arco *ff* pizz. *sempre dim.*  
Viol. 2. arco *ff* pizz. *p*  
Vle. arco *ff* pizz. *p*  
Vcl. *ff* pizz. *p*  
Cb. *ff* pizz. *p*

(50)

Cor. 1. *3/p* Solo *p* *rit.*

Timp. *pp* *ppp*

Glsp. *pp*

CORO PICC. *pp* *ppp* *p* *rit.*  
ei - a, ei - a, ei - a, quis me a - ma-bit?  
-ta - vit, ta - vit, ta - vit, ta - vit, ta - vit, ta - vit!

(50)

Viol. 1. *3/p* *pp* *ppp*  
Viol. 2. *pp* *ppp*  
Vle. *pp* *ppp*  
Vcl. *pp* *ppp*  
Cb. *pp* *ppp*

*rit.*

Musical score for measures 51-54. The score includes parts for Timp., CORO, PICC., Viol. (Violins 1 and 2), Vle. (Viola), Vcl. (Violoncello), and Cb. (Contrabasso). The tempo is marked "a tempo". Measure 51 is marked with a circled "51". The Timp. part features a solo starting in measure 51, marked "1. Solo" and "2. Solo", with dynamics *p* and *pp*. The CORO and PICC. parts are silent. The Viol. and Vle. parts play arco in measures 51-52 and pizz. in measures 53-54, with dynamics *mp* and *pp*. The Vcl. and Cb. parts play pizz. in measures 51-52 and arco in measures 53-54, with dynamics *mp* and *pp*.

[illegible]



3/4 ♩ = 176

53

1. Fl.

2. Fl.

Ob. 1.

1. Clar. Sib

2. Clar. Sib

Fag. 1.

1. Cor.

2. Cor.

3. Cor.

4. Cor.

Tb.

Timp.

T. basc.

Trgl.

53

3/4 ♩ = 176

2/4

3/4

2/4

3/4

CORO GR.

Flo - ret, flo - ret, flo ret sil - va un - di - que, flo - ret sil - va un - di - que,

Flo - ret, flo - ret, flo ret sil - va un - di - que, flo - ret sil - va un - di - que,

53

3/4 ♩ = 176

2/4

3/4

2/4

3/4

Viol.

1.

2.

Vle.

Vcl.

Cb.

3/2 2/4 (54) 4/4 3/2 2/4

Fl. 1. 2. Ob. 1. 2. Clar. Sib. 1. 2. Fag. 1. Cor. 1. 2. 3. 4. Tb. Timp. Trgl.

nah mime ge - sel-len, nah mime ge - sel-len, nah mime ge - sel-len ist, ist, ist mir wê,

nah mime ge - sel-len, nah mime ge - sel-len, nah mime ge - sel-len ist, ist, ist mir wê,

ist mir wê,

non div. pizz. mf non div. pizz. mf non div. pizz. mf non div. pizz. mf non div. pizz. mf

Viol. 1. 2. Vle. Vlc. Cb.

arco mp p mp p

3/4 (55) 2/4 d=66 poco più mosso 3/4 2/4

1. Fl. *espr.* *pp*

2. Fl. *espr.* *pp*

Ob. 1. *espr.* *pp*

1. Clar. Sib. *pp*

2. Clar. Sib. *pp*

Fag. 1. *pp*

1. Cor. *pp*

2. Cor. *pp*

3. Cor. *pp*

4. Cor. *pp*

Tb. *pp*

Timp. *pp*

Trgl. *pp*

CORO PICCOLO 2/4 d=66 *cullando* *pp dolce* poco più mosso 3/4 2/4

ist mir wê, ist mir wê. Gruo - - net der walt al - lent-halben,

8 ist mir wê, ist mir wê.

ist mir wê, ist mir wê.

1. Viol. *mp* *arco* *pp* *pizz.*

2. Viol. *mp* *arco* *pp* *pizz.*

1. Vle. *mp* *1. leggjo pizz.* *pp* *pizz.*

2. Vle. *mp* *2. leggjo arco* *pp* *pizz.*

3. Vle. *mp* *3. leggjo arco* *pp* *pizz.*

1. Vcl. *mp* *1. leggjo pizz.* *pp* *pizz.*

2. Vcl. *mp* *2. leggjo arco* *pp* *pizz.*

3. Vcl. *mp* *3. leggjo arco* *pp* *pizz.*

Cb. *mp* *pp* *pizz.*



56

a tempo

2/4

poco più mosso

3/4 2/4

57

57

Clar. Sib

Fag. 1.

Cor.

Tb.

Timp.

Glsp.

CORO  
PICC.

56

a tempo

2/4

come prima

poco più mosso

3/4 2/4

57

57

Viol.

Vle.

Vcl.

Cb.

al - lent-hal-ben, wâ ist min ge - sel - le al - se lan-ge, al - se lan-ge, al - se lan-ge? Ah

arco

arco

arco

arco

pizz. e arco come prima

pizz.

pizz. e arco come prima

pizz.

arco

arco

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

*♩ = 84*

Timp. *1. Solo* *f* *p* *2. Solo* (58)

CORO PICC. *f* *dim.*

der, der, der, der ist ge-ri-ten hin-nen, ge-ri-ten hin-nen, ge-ri-ten hin-nen, ge-ri-ten

*♩ = 84*

Viol. 1. *arco* *ff* *pizz.* *sempre dim.* (58)

Viol. 2. *arco* *ff* *pizz.* *p*

Vle. *arco* *ff* *pizz.* *p*

Vcl. *pizz.* *ff* *pizz.* *p*

Cb. *ff* *pizz.* *p*

Cor. 1. *3/p* *Solo* *p* (59) *rit.*

Timp. *pp*

Gisp. *pp*

CORO PICC. *pp* *ppp* *rit.*

hin-nen, hin-nen, hin-nen, hin-nen, hin-nen, hin-nen,

o — wi, o — wi, o — wi, wer sol mich min-nen?

Viol. 1. *3/p* *pp* *ppp* (59) *rit.*

Viol. 2. *pp* *ppp*

Vle. *pp* *ppp*

Vcl. *pp* *ppp*

Cb. *pp* *ppp*

*a tempo*

Timp. *Solo* *p* *pp* *2. Solo*

CORO  
PICC.

*a tempo*

Viol. 1. *arco* *mp* *pizz.* *pp*

Viol. 2. *arco* *mp* *pizz.* *pp*

Vle. *arco* *mp* *pizz.* *pp*

Vcl. *pizz.* *mp*

Cb. *pizz.* *mp*

Fl. 1. 2. *3/p* *3/p* *2/p* *3/p* *pp*

Cor. 1. *con sord.* *pp*

Timp. *ppp*

Gisp. *pp*

CORO  
PICC.

Viol. 1. *3/p* *3/p* *div. flag. 8o* *arco* *pp* *2/p* *3/p*

Viol. 2. *ppp* *arco* *flag. 2o* *pp*

Vle. *ppp* *arco* *flag. 2o* *pp*

Vcl. *ppp*

Cb. *ppp*

*attacca*



## 8. Chramer, gip die varwe mir

61 quasi andante  
4/p ♩ = 132-144

Fl. Solo *p col canto*

Ob. Solo *p col canto*

Son. *p* *pp*

CORO PICC. Soli alternati oppure coro piccolo *p semplice*

1. Chra - mer, gip die var - we mir, die min wen - gel roe - te,  
2. Min - net, tu - gent - li - che man, min - nec - li - che frou - wen!  
3. Wol dir, Werlt, daz du bist al - so freu - den - ri - chel

Viol. 1. *fp* *p*

Viol. 2. *fp pizz.* *p*

Vle. *f* *p*

Fl. 62 *2/p ♩ = 60* *pp*

Ob. *pp*

Clar. Sib. 1. *pp*

Clar. Sib. 2. *pp*

Fag. Solo *pp*

Cor. 1. *pp dolce*

Cor. 2. *pp*

Cor. 3. *pp*

Cor. 4. *pp*

Timp. *pp*

Son. *pp*

CORO PICC. 62 *2/p ♩ = 60*

1. da mit ich die jun - gen man an — ir dank der min - nen - lie - be noe - te.  
2. min - ne tuot iu hoch ge - muot un - - de latiuch in ho - hen e - ren schou - wen.  
3. ich wil dir sin un - der - tan durch — din lie - be im - mer si - cher - li - che.

CORO GR. *pp* *a bocca chiusa*

Viol. 1. 62 *2/p ♩ = 60* *pp*

Viol. 2. *pp*

Vle. *arco* *pp* *pizz.*

Vcl. *arco* *pp* *pizz.*

Cb. *arco* *pp* *pizz.*

poco rit. a tempo

Fl.

Ob.

Clar. Sib 1. 2.

Bag.

Cor. 1. 3. 2. 4.

Tr. Sib 1. 2. 3.

Timp.

Son.

Trgl.

poco rit. a tempo

CORO GR.

poco rit. a tempo

flag.

3 Viol. soli

Viol. 1. 2.

Vle.

Vcl.

Cb.

⑥3

poco rit.  $\frac{4}{p}$  a tempo (tempo primo)

Fl.

Ob.

Clar. Sib. 1.  
2.

Fag.

Cor.  
1.  
3.  
2.  
4.

Tr. 2.

3.

Timp.

Son.

Trgl.

⑥3

poco rit.  $\frac{4}{p}$  a tempo (tempo primo)CORO  
PICC.CORO  
GR.

⑥3

poco rit.  $\frac{4}{p}$  a tempo (tempo primo)Viol.  
soliViol.  
1.  
2.

Vle.

Vcl.

Cb.

Seht mich an, jun - gen man! lat mich iu ge - vai - len, seht mich an,

Ah

Ah

Fl. *lv*

Ob.

Clar. Sib. 1. 2.

Fag. *lv*

Cor. 1. 3. 2. 4.

Tr. 1. 2. 3.

Timp.

Son.

Trgl.

CORO PICC. *2/p d. 60* (64) *poco rit.*  
jun - gen man! lat mich iu ge - val - - - - - len!

CORO GR. *pp*  
(ah) *pp* a bocca chiusa  
*pp* a bocca chiusa  
*pp* a bocca chiusa

3 Viol. soli

Viol. 1. 2.

Vle.

Vcl. *div. pizz.*

Cb. *arco* *pp* *attacca*



## 9. Reie

andante poco esitante

2/p  $\text{♩} = 60-66$  3/p

5/p

2/p

3/p

7/p

rit.  
2/p

C.-fag. *pp*

1.  
3.  
Cor. *pp*

2.  
4.  
*pp*

Tr. Do 1.  
2. *pp port.*

Tb. *pp*

Timp. *pp*

Trgl. *pp*

Gr. cassa *pp*

Piat. *pp*

andante poco esitante

2/p  $\text{♩} = 60-66$  3/p

5/p

2/p

3/p

7/p

rit.  
2/pTutti con sord.  
sempre sul sol*pp* con sord.  
sempre sul sol*pp* con sord.*pp*

Viol. 1 *pp*

Viol. 2 *pp*

Vle. *pp*

Vcl. *pp*

Cb. *pp*

a tempo

3/p

(65) 5/p

2/p

3/p

7/p

C.-fag. *p*

1.  
3.  
Cor. *p*

2.  
4.  
*p*

Tr. 1.  
2. *p*

Tb. *p*

Timp. *p*

Trgl. *p*

Gr. cassa *p*

Piat. *p*

a tempo

3/p

(65) 5/p

2/p

3/p

7/p

Viol. 1 *mp*

Viol. 2 *mp*

Vle. *mp*

Vcl. *p*

Cb. *p*

rit.  $\frac{2}{p}$  a tempo più andante  $\frac{4}{p}$   $\frac{8}{p}$   $\frac{4}{p}$

C. fag.

Cor. 1. 3.  $pp$

Cor. 2. 4.  $pp$

Tr. 1. 2.  $pp$  port.

Tb.  $pp$

Timp.  $pp$   $\text{tr.}$

Trgl.  $pp$

Gr. Cassa  $pp$

Piat.  $pp$

Viol. 1.  $pp$   $ppp$

Viol. 2.  $pp$   $ppp$

Vle.  $pp$   $ppp$

Vcl.  $pp$

Cb.  $pp$   $ppp$  pizz.  $pp$

66  $\frac{8}{p}$   $\frac{4}{p}$   $\frac{2}{p}$

C. fag.

Cor. 1. 3. con sord.  $pp$

Cor. 2. 4. con sord.

Tr. 1. 2. con sord.  $pp$

Tb.

Timp.

Trgl.

Gr. Cassa

Piat.

Viol. 1.  $\frac{8}{p}$   $\frac{4}{p}$   $\frac{2}{p}$

Viol. 2.

Vle.

Vcl.

Cb.

attacca

## Swaz hie gat umbe

allegro molto

3/4 J. = 76

Ob. 1. 2. (67)

Fag. 1. 2. a 2

Cor. 1. 3. senza sord.

2. 4. senza sord.

CORO

Swaz

allegro molto

3/4 J. = 76

Tutti senza sord.  
Tutti non div.

Viol. 1. (67)

2. pizz.

Vle. pizz.

Vcl. pizz.

Cb. pizz.

Ob. (68)

Fag.

Cor. 1. 3.

2. 4.

CORO

Swaz hie gat um-be, daz sint al-lez me-ge-de,

hie gat um-be, daz sint al-lez me-ge-de, die

Viol. 1. (68)

2.

Vle.

Vcl.

Cb.

[illegible]



Fl.

1.

Ob. 2.

3.

Clar. La

Fag.

C. fag.

1.

3.

Cor.

2.

4.

1.

Tr. 2.

3.

1.

Trbni. 2.

3.

Tb.

Timp.

Piat.

T. basc.

CORO

ah ah ah ah! Sia!

ah ah ah ah! Sia!

Viol.

2.

Vle.

Vcl.

Cb.

attacca

## Chume, chum geselle min

 $\frac{3}{4}$   $\text{♩} = 40$  (70)CORO  
PICC.*p semplice*

Chu - - me, dum, ge - sel - le min, ih en -

Viol.

*pizz.**pp*

Viol.

*pizz.**pp*

VL.

*pizz.**pp*

Vcl.

*pizz.**pp*

Cb.

*arco**pp*

(71)

*con sord.**con sord.**pp**pp*CORO  
PICC.*-bi - te har - te din, pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp*4 Viol.  
soli*con sord. arco**con sord. arco**con sord. arco**con sord. arco*

Viol.

Vle.

Vcl.

Cb.

(72)

Solo *un poco espress.**p**pp**ppp**ppp**ppp**ppp**ppp*

Clar. Sib

4 Viol.  
soli

(73)

CORO  
PICC.

Su - - - zer - ro - ser - var - wer munt, dum uñ - ma - de mich ge - sunt,

Viol.

Vle.

Vcl.

Cb.

Cor.

CORO  
PICC.

Chum uñ - ma - de mich ge - sunt, su - - - zer - ro - ser - var - wer munt.

Chum dum dum dum dum dum.

Viol.  
soli

Cb.

come prima

Fl.

Clar. Sib

4 Viol.  
soli

(75)

attacca

## Swaz hie gat umbe

a tempo  
come prima3/4  $\text{♩} = 76$ 

Ob. 1.  
2.

Fag.

Cor. 1.  
3.  
2.  
4.

CORO GR.

a tempo  
come prima  
3/4  $\text{♩} = 76$   
Tutti senza sord.  
non div.

Viol. 1.  
2.

Vle.

Vcl.

Cb.

pizz.  $ff$

pizz.  $ff$

pizz. non div.  $ff$

pizz. non div.  $ff$

pizz.  $ff$

*Swaz*

(76)

Ob. 1.  
2.

Fag.

Cor. 1.  
3.  
2.  
4.

CORO

Swaz — hie gat um - be, daz — sint al-lez me-ge-de

hie gat um - be, daz — sint al-lez me-ge-de die

(76)

Viol. 1.  
2.

Vle.

Vcl.

Cb.



1/p  $\textcircled{77}$  3/p  $\textcircled{77}$  3/p  $\textcircled{77}$  3/p  $\textcircled{77}$  3/p

2/p poco rit. 3/p a tempo  $\textcircled{77}$  3/p  $\textcircled{77}$  3/p  $\textcircled{77}$  3/p

Fl. 1. 2. 3.

Ob. 2. 3.

Clar. La 1. 2. 3.

Fag. C.-fag.

Cor. 1. 2. 3. 4.

Tr. 2. 3.

Trbni. 1. 2. 3.

Tb. Timp. Piat. T. basc.

CORO

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

wel-lent an man al - le, al - le, al - len, al - le di-sen su - mer gan! Ah

8 wel - lent an man al - le, al - le, al - len, al - le di-sen su - mer gan! Ah

1/p  $\textcircled{77}$  3/p  $\textcircled{77}$  3/p  $\textcircled{77}$  3/p  $\textcircled{77}$  3/p

2/p poco rit. 3/p a tempo  $\textcircled{77}$  3/p  $\textcircled{77}$  3/p  $\textcircled{77}$  3/p

Viol. 1. 2.

Vle. Vcl. Cb.

arco

Fl. 1. 2. 3.

Ob. 2. 3.

Clar. La 1. 2. 3.

Fag.

C. fag.

Cor. 1. 2. 3. 4.

Tr. 2. 3.

Trbni. 1. 2. 3.

Tb.

Timp.

Piat.

T. basc.

ah ah ah ah! Sial

CORO

ah ah ah ah! Sial

Viol. 1. 2.

Vle.

Vcl.

Cb.

*attacca*

# 10. Were diu werlt alle min

Allegro molto

4/p ♩ - 138

73

Tr. 1. 2. 3. Trbni. 1. 2. 3.

(79)

Fl. 1. 2. 3. Ob. 1. 2. 3. Clar. Sib. 1. 2. 3. Fag. 2. C.-fag. Cor. 1. 2. 3. 4. Tr. 1. 2. 3. Trbni. 1. 2. 3. Tb. Timp. Piat.

(79)

CORO

We - re diu werlt al - le min

We - re diu werlt al - le min

(79)

Viol. 1. 2. Vle. Vcl. Cb.

div.

1. Fl. 2. 3. *a 3* *mf*

1. Ob. 2. 3. *p*

1. Clar. Sib. 2. 3. *p*

1. Fag. 2. *p espr.*

C. fag. *p espr.*

1. Cor. 3. *p dolce* 1. 3. *p dolce*

2. 4. *p dolce* 2. 4.

1. Tr. 2. 3.

1. Trbn. 2. 3.

Tb. *mp espr.*

Timp. *p*

Piat.

Gr. Cassa

CORO

von deme me-reyn-zean den Rin, des wolt ih mih dar-ben, des wolt ih mih dar-ben,

8 von deme me-re un-zean den Rin, des wolt ih mih dar-ben, des wolt ih mih dar-ben,

1. Viol. 2. *p*

Vle. *p*

Vcl. *p espr.*

Cb. *p espr.*



**(80) poco ritenuto** **a tempo** **stent.**

Fl. 1. **ff**

Ob. 2. **ff**

3. **ff**

1. **ff**

Clar. Sib. 2. **ff**

3. **ff**

Fag. 1. **ff**

2. **ff**

C.-fag. **ff**

Cor. 1. **ff**

2. **ff**

3. **ff**

4. **ff**

Tr. 2. **ff**

3. **ff**

1. **ff**

Trbni. 2. **ff**

3. **ff**

Tb. **ff**

Timp. **ff**

C. chiara **ff**

Gr. Cassa **ff**

**(80) poco ritenuto** **a tempo** **stent.**

CORO

daz diu dü - ne - gin von En-gellant, von En - gellant, le - ge an mi-nen ar -

daz diu dü - ne - gin von En-gellant, von En - gellant le - ge an mi-nen ar -

**(80) poco ritenuto** **a tempo** **stent.**

Viol. 1. **ff**

2. **ff**

Vle. **ff**

Vcl. **ff**

Cb. **ff**

**B.S.S 34987**

a tempo  
allegro molto

81

Fl. 1. *ff*

1. *ff*

Ob. 2. *ff*

3. *ff*

1. *ff*

Clar. Sib. 2. *ff*

3. *ff*

Fag. 1. *ff*

2. *ff*

C.-fag. *ff*

1. *ff*

3. *ff*

Cor. 2. *ff*

4. *ff*

1. *ff*

Tr. 2. *ff*

3. *ff*

1. *ff*

Trbn. 2. *ff*

3. *ff*

Tb. *ff*

Timp. *ff*

C. chiara 1. *ff*

2. *ff* *sempre cresc.*

Piat. *ff*

Gr. Cassa *ff*

81

Gr.C. *ff*

CORO

men. *ff*

men. *ff*

81

a tempo  
allegro molto

1. *ff*

2. *ff*

Viol. *ff*

Vle. *ff*

Vcl. *ff*

Cb. *ff*

81

pizz. *ff*

pizz. *ff*

Heil *ff*

Heil *ff*

## In Taberna

## 11. Estuans interius

allegro molto

4/4 ♩. 152

1. Fl. *a2* *ff*

2. Fl. *ff*

3. Fl. *ff*

1. Ob. *a2* *ff*

2. Ob. *ff*

3. Ob. *ff*

Clar. Mib *ff*

Clar. Sib 1. *ff*

2. *ff*

Fag. 1. *a2* *ff*

2. *ff*

C.-fag. *ff*

1. Cor. *a2* *ff*

2. Cor. *a2* *ff*

3. Cor. *ff*

4. Cor. *ff*

1. Tr. Sib *ff*

2. Tr. Sib *ff*

3. Tr. Sib *ff*

1. Trbn. 2. *ff*

2. Trbn. 2. *ff*

3. Trbn. 2. *ff*

Tb. *ff*

Timp. *p*

T. basc. *f*

C. chiara *ff*

Piat. *ff*

Barit.-S. *f con spirito*

allegro molto

4/4 ♩. 152

1. Viol. *pizz.* *arco eccitato* *ff* *p subito*

2. Viol. *pizz.* *arco* *ff* *p subito*

1. Vle. *pizz.* *al tallone* *arco* *ff* *p subito*

2. Vle. *pizz.* *arco* *ff* *p subito*

1. Vcl. *pizz.* *arco* *ff* *p subito*

2. Vcl. *pizz.* *arco* *ff* *p subito*

Cb. *ff* *p subito*

E-stuans in-te-ri-us

i-ra ve-hemen-ti



1. Fl.  
2. Fl.  
3. Fl.  
1. Ob.  
2. Ob.  
3. Ob.  
Clar. Mib  
Clar. Sib 1.  
2.  
Fag. 1.  
2.  
Timp.  
Barit.-S.

82

pp  
pp  
pp  
pp  
pp  
Solo  
pp 3

in a-ma-ri-tu-di-ne loquor me-um men-ti: fac-tus de ma-te-ri-a, ci-nis e-le-men-ti si-mi-lis sum fo-li-o,

Viol. 1. *fp*

Viol. 2. *fp*

Vle. *fp*

Vcl. *fp*

Cb. *fp*

82

1. Fl.  
2. Fl.  
3. Fl.  
1. Ob.  
2. Ob.  
3. Ob.  
Clar. Mib  
Clar. Sib 1.  
2.  
Fag.  
Timp.

Barit.-S.  de quo lu-dunt ven - ti. Cum sit e - nim pro-pri-um vi - ro sa - pi-en - ti su - pra pe - trampo - ne - re se - dem fun - da - men - ti,

1. Viol.   
2. Viol.   
Vle.   
Vcl.   
Cb. 



(83)

1. Fl. 2. 3. 1. Ob. 2. 3. Clar. Mib Clar. Sib 1. 2. Fag. 1. 2. C.-fag.

*pp*

1. 3. Cor. 2. 4. Tr. Sib Trbnl. Tb. Timp. T. bass. C. chiara Piat.

*pp* *3*

*a 2* *a 2*

Barit.-S.

stul - tus e - go comparor flu-vi-o laben - ti, sub e-o-dem trami-te nunquam per-manen - ti.

(83)

1. Viol. 2. Vle. Vcl. Ch.

*fp* *fp* *fp* *fp*

*al tallone*

Fl.

Ob.

Clar. Mib

Clar. Sib 1.

Clar. Sib 2.

Fag. 1.

Fag. 2.

C. - fag.

Cor. 1.

Cor. 2.

Cor. 3.

Cor. 4.

Tr. Sib 1.

Tr. Sib 2.

Tr. Sib 3.

Trbni. 1.

Trbni. 2.

Trbni. 3.

Tb.

Timp.

T. basc.

C. chiara

Piat.

Gr. cassa

Barit.-S.

Viol. 1.

Viol. 2.

Vle.

Vcl.

Cb.

con slancio

Fe - ro - re - go ve - lu - ti si - ne nau - ta na - vis, ut per vi - as a - e - ris

pizz.

arco

**Molto più lento    string.    rit.    a tempo**

[illegible]

84

Molto più lento string. rit. a tempo

Viol. 1. *p* *pespr.* *pizz. vibr.* *arco*

Viol. 2. *p* *pespr.* *pizz. vibr.* *arco*

Vle. *p* *pespr.* *pizz. vibr.* *arco*

Vcl. *pizz.* *arco* *pizz.*

Cb. *pizz.* *arco* *pizz.*

come prima

a tempo

85

Solo

Clar. Mib

Clar. Sib

Fag. 2.

C.-fag.

Cor.

Tr. Sib

Trbn. 2.

Tb.

Timp.

T. basc.

Piat.

Barit.-S.

come prima

a tempo

que - ro mi - hi si - mi - les,

et ad - iun - gor pra - vis.

Mi - hi cor - dis gra - vi - tas

come prima

pizz. vibr.

a tempo

arco

85

pizz.

Viol.

Vle.

Vcl.

Cb.



come prima (86) a tempo come prima

Fl. *dolce p*

Ob. *dolce p*

Clar. Sib. *espr. p*

Fag. *p*

C.-fag. *p*

Barit.-S. *stentato* *a tempo* *come prima*

quic-quid Ve-nus im-pe-rat, la-bor est su-a-vis, que nun-quam in cor-di-bus

Viol. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vle. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vcl. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Cb. *p* *pp* *p*

a tempo

1. Fl. 2. Fl. 3. Fl.

1. Ob. 2. Ob. 3. Ob.

3. Clar. Sib 1. Clar. Sib 2. Clar. Sib

Fag. C.-fag.

1. Cor. 3. Cor. 2. Cor. 4. Cor.

1. Tr. Sib 2. Tr. Sib 3. Tr. Sib

1. Trbni. 2. Trbni. 3. Trbni.

Tb.

Timp.

Piat.

Gr. cassa

Barit-S.

ha - bi - tat ig - na - vis. Vi - a la - ta gra - di - or

*a tempo* *con slancio*

a tempo

1. Viol. 2. Viol.

Vle.

Vcl.

Ch.

*arco* *al tallone*

*pp* *p cresc.* *ff*

*pizz.* *arco*

*pp* *ff*

(87)

1. Fl. 2. Fl. 3. Fl.

1. Ob. 2. Ob. 3. Ob.

Clar. Mib

1. Clar. Sib 2. Clar. Sib

Fag.

C.-fag.

1. Cor. 3. Cor.

2. Cor. 4. Cor.

1. Tr. Sib 2. Tr. Sib

3. Tr. Sib

1. Trbni. 2. Trbni.

3. Trbni.

Tb.

Timp.

Piat.

Gr. cassa

Barit.-S.

mo - re iu - ven - tu - tis, in - pli-cor et vi - ti - is im - me - mor vir - tu - tis,

(87)

1. Viol.

2. Viol.

Vle.

Vcl.

Cb.

pizz.

arco

pizz.

arco

pizz.

come prima

a tempo

(88) come prima

Fl.

Ob.

Clar. Mib

Clar. Sib

Fag.

C.-fag.

Cor.

Tr. Sib

Trbni. 2.

Tb.

Timp.

T. basc.

Piat.

Gr. cassa

Barit.-S.

vo - lup - ta - tis

a - vi - dus

ma - gis quam sa - lu - tis,

mor - tu - us in a - ni - ma

come prima

a tempo

(88) come prima

Viol.

Vle.

Vcl.

Cb.

, pizz. vibr.

, pizz. vibr.

, pizz. vibr.

pizz.

arco

, pizz. vibr.

, pizz. vibr.

, pizz. vibr.

arco

arco



a tempo accel. pesante

1. Fl.   
 2.   
 3.   
 1. Ob.   
 2.   
 3.   
 Clar. Mib   
 Clar. Sib 1.   
 2.   
 Fag.   
 C-fag.   
 1. Cor.   
 3.   
 2.   
 4.   
 1. Tr. Sib   
 2.   
 3.   
 1. Trbni.   
 2.   
 3.   
 Tb.   
 Timp.   
 T. basc.   
 Piat.   
 C. chiara   
 Piat.   
 Gr. Cassa   
 Barit.-S.

cu - ram ge - ro cu - tis.

**a tempo**

**Viol. 1.**

**Viol. 2.**

**Viola.**

**Vcl.**

**Cb.**

**arco**

**pizz.**

**molto**

**ff**

**accel.**

**pesante**

**attacca**

## 12. Olim lacus colueram

4/p ♩ = 84

(89)

rit. a tempo

Ottav.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

Cor. ing.

Clar. Mib

Clar. La

Fag. Solo  
*p lamentoso*

C.-fag.

1. Cor.

2. Cor.

3. Cor.

1. Tr. Do

2. Tr. Do

3. Tr. Do

1. Trbn.

2. Trbn.

3. Trbn.

Tb.

Timp.

Xil.

Tamt.

Piat.

C. chiara

Gr. cassa

Ten.-S.

CORO

con sord.

con sord.

rit. a tempo

con bacchetta di legno

4/p ♩ = 84

(89)

rit. a tempo

Vle.

Vcl. pizz.  
*mp*

Cb.

4/4 ♩ = 44

**Ottav.** Solo *p espr. col canto*

**F1.** 1. *pp*  
2. *pp*

**Ob.**

**Cor. ing.**

**Clar. Mi♭** Solo *p espr. col canto*

**Clar. La** 1. *pp*  
2.

**Fag.** 1.  
2.

**C-fag.** Solo *pp*

**Cor.** 1. *con sord. pp*  
2. *con sord. pp*  
3. *pp*

**Tr. 1.** Solo *con sord. pp espr. col canto*

**Trbne. 1.** *con sord. fp*

**Tb.** *pp espr.*

**Timp.** *pp*

**Xil.** *pp*

**Tamt.** *pp*

**Piat.**

**C. diara**

**Gr. cassa**

**Ten. S.** 4/4 ♩ = 44 *lamentoso (sempre ironico)*

1. O - lim la-cus co-lu-e-ram, o - lim pul-cher ex -  
2. Gi - rat, re-gi-rat gar-ci-fer; me - ro - gus u - rit -  
3. Nunc in scutel-la ia-ce-o, et vo - li-ta-re

**CORO**

**Vle.** 4/4 ♩ = 44 *con sord. pp*

**Vcl.** *con sord. pp*

**Cb.** Solo *con sord. p*

*pizz vibr. f*

*tutti pizz. pp*

*arco*

(90)

4/p ♩ = 132

Ottav.

1.

Fl.

2.

Ob.

Cor. ing.

Clar. Mib

Clar. La

Fag. 1.

2.

C.-fag.

Cor. 1.

2.

3.

Tr. 1.

Trbni. 1.

2.

3.

Tb.

Timp.

Xil.

Tamt.

Piat.

C. diara

Gr. cassa

Ten. S.

ti - teram  
for - titer:  
ne - queo,

dum cig - nus e - go fu - eram.  
pro - pi - nat me - nunc da - pifer,  
den - tes fren-den - tes vi - de-o:

CORO

Mi - ser, mi-ser! mo-do

(90)

4/p ♩ = 132

Vle.

Vcl.

Cb.

tutti pizz. *pp*

arco

tutti pizz. *pp*

tutti pizz.

*mp*



4/4 stringendo  
tutti staccatissimo

dim. (senza rit.)

Ottav.  
1.  
Fl.  
2.  
Ob.  
1.  
2.  
Cor. ing.  
Clar. Mib  
Clar. La  
Fag.  
1.  
2.  
C-fag.

Cor.  
1.  
2.  
3.  
Tr.  
1.  
2.  
3.  
Trbni.  
1.  
2.  
3.  
Tb.

Timp.  
Xil.  
Tamt.  
Piat.  
C. diara  
CORO

ni - ger et u - stus for - ti - ter!

4/4 stringendo

dim. (senza rit.)

Vle.  
Vcl.  
Cb.

attacca

## 13. Ego sum abbas

91 4/4 ♩ = 132

con sord. a 4

con sord. a 2

con sord.

con sord.

con sord. a 2

libero e improvisando, gesticolando e beffardo assai

4/4 ♩ = 132

Barit-S.

E - go, e - go! E - go sum ab - bas, sum ab - bas, sum ab - bas Cu - ca - nien - sis.

libero quasi p

Barit-S.

et — con-si-lium me-um est cum bi-bu-lis, et — in sec-ta De-ci-i vo-luntas me-a est et — qui ma-ne me quæ-sierit in ta-ber-na post

a tempo

a 4

a 2

a 2

a tempo

più f

Barit-S.

vesperam nu-dus e-gre-die-tur, et — sic de-nu-da-tus, sic de-nu-da-tus ve-ste cla - ma - bit:

4/4 = 132

(92)

stringendo

Cor. 1. 2. 3. 4. *senza sord.* *ff*

Tr. Sib. 1. 2. 3. *senza sord.* *ff*

Trbni. 1. 2. 3. *senza sord.* *ff*

Tb. *ff*

Timp. *ff*

C. chiara *f*

Piat. *f*

Gr. cassa *f*

Barit.-S. *ff* Waf - - na! Waf - - na! quid fe-cis-ti sors tur-pis-si - ma?

CORO *ff* Waf-na! Waf-na! Waf-na! Waf-na! Waf-na!

più lento

a tempo

(93)

Cor. 1. 2. 3. 4. *a 4*

Tr. 1. 2. 3. *ff*

Trbni. 1. 2. 3. *ff*

Tb. *ff*

Timp. *ff*

C. chiara *f*

Piat. *ff*

Gr. cassa *ff*

Barit.-S. *meno f* Nostre vi-tę gau-di-a ab-stu-li-sti om-ni-a!

CORO *ff* Waf-na! Waf-na! Waf-na! Waf-na! Ha ha!

attacca

4/4 ♩ = 132

4/4 ♩ = 132

CORO

4/4 ♩ = 132

*mf* sempre eccitato

*pp* sempre staccatissimo

In ta-ber-na quando su-mus, non cu-ra-mus quid sit hu-mus, sed ad ludum pro-pe-ra-mus,

*mf*

*pp* sempre staccatissimo

4/p ♩=132



(94)

1.  
2.  
3.  
Fl.

1.  
2.  
3.  
Ob.

1.  
2.  
3.  
Clar. Sib

1.  
2.  
Fag.

a 2  
C.-fag.

1.  
3.  
Cor.

2.  
4.  
Tr. 2.

1.  
2.  
3.  
Trbni.

Tb.

Timp.

Xil.

Glsp.

C. diara  
Gr. cassa

CORO

cu - i semper in - su - da - mus. Quid a - ga - tur in ta - ber - na, u - bi nummus est pin - cer - na, hoc est o - pus ut que - ra - tur, sic quid lo - quar, au - di - a - tur,

(94)

1.  
Viol.

2.  
Vle.

Vcl.

Cb.

1. a2  
2.  
3.

Fl.

1. ff  
2.  
3.

Ob.

1. ff  
2.  
3.

Clar. Sib.

1. a2  
2. ff  
3. ff

Fag.

1. ff  
2. ff

C.-fag.

1. a2  
2. ff  
3. ff

Cor.

1. f  
2. f  
3. f

Tr.

1. f  
2. f  
3. f

Trbni.

1. f  
2. f  
3. f

Tb.

1. ff  
2. ff  
3. ff

Timp.

1. f  
2. f  
3. f

Xil.

Glsp.

Tamb. basc.

C. diara

Gr. cassa

CORO

ff con rumore

mf

hoc est o-pus ut que-ra-tur, sicquid loquar, au-di-a-tur. Quidam ludunt, quidam bibunt,

non div. arco

Viol.

1. non div. arco  
2. non div. arco

Vle.

1. ff arco  
2. pizz. arco

Vcl.

1. ff arco  
2. pizz. arco

Cb.

1. ff arco  
2. pizz. arco

pp

pizz.

(95)

1. Fl.  
2. Fl.  
3. Fl.

1. Ob.  
2. Ob.  
3. Ob.

1. Clar. Sib.  
2. Clar. Sib.  
3. Clar. Sib.

1. Fag.  
2. Fag.

C.-fag.

1. Cor.  
2. Cor.  
3. Cor.  
4. Cor.

1. Tr.  
2. Tr.  
3. Tr.

1. Trbni.  
2. Trbni.  
3. Trbni.

Tb.

Timp.

Xil.

Glsp.

amb. basc.

C. diara

Gr. cassa

*a2*  
*leg.*  
*p*  
*pp*  
*pp stacc.*  
*pp*  
*pp*  
*p*  
*pp*  
*pp*

CORO

*pp*  
*mf*  
*pp*  
*mf*

quidam in-dis-cre-te vivunt. Sed in lu-do qui mo-rantur, ex his quidam de-nu-dan-tur, quidam i-bi ve-sti-un-tur, quidam saccis in-du-un-tur,

(95)

1. Viol.  
2. Viol.

1. Vle.  
2. Vle.

Vcl.

Cb.

*pp*  
*pp*  
*pp*

98

3/p ♩ = 120

a2

1. 2. 3.

F1.

1. 2. 3.

Ob.

1. 2. 3.

Clar. Sib

1. 2. 3.

Fag. 1. 2.

a2 leg. p leg. ff f

C.-fag. p ff f

1. 2. 3. 4.

Cor.

1. 2. 3.

Tr. 2.

1. 2. 3.

Trbn. 2.

1. 2. 3.

Tb.

Timp.

Xil.

Glsp.

Tamb. basc.

C. chiara

Gr. cassa

3/p ♩ = 120

pp ff f

CORO

I - bi nullus ti met mortem, sed pro Baccho mittunt sortem. I - bi nullus timet mortem, sed pro Baccho mittunt sortem: Pri - mo pro num - ma - ta

pp ff f

3/p ♩ = 120

1. 2.

Viol.

1. 2.

Vle.

1. 2.

Vcl.

1. 2.

Cb.

non div. arco

non div. arco

non div. arco

arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

ff ff ff ff ff

f



4/p a2 3/p 4/p 96 ♩=132

1. 2. 3. **F1.**

1. 2. 3. **Ob.**

1. 2. 3. **Clar. Sib**

1. 2. **Fag.**

**C.-fag.**

1. 2. 3. **Cor.**

1. 2. 3. **Tr.**

1. 2. 3. **Trbni.**

**Tb.**

**Timp.**

**Xil.**

**Gisp.**

**Tamb. basc.**

**Trgl.**

**C. diara**

4/p 3/p 4/p ♩=132

**CORO**

8 vi-ni, ex hac bi-bunt li-ber-ti-ni; semel bibunt pro captivis, post hæc bibuntter pro vi-vis,

1. 2. **Viol.**

**Vle.**

**Vcl.**

**Cb.**

pizz. arco 96 ♩=132 div. pizz.vibr. pizz.vibr.

100

1. Fl.

2. Fl.

3. Fl.

1. Ob.

2. Ob.

3. Ob.

1. Clar. Sib.

2. Clar. Sib.

3. Clar. Sib.

1. Fag.

2. Fag.

C.-fag.

1. Cor.

2. Cor.

3. Cor.

4. Cor.

1. Tr. 2.

2. Tr. 2.

3. Tr. 2.

1. Trbni. 2.

2. Trbni. 2.

3. Trbni. 2.

Tb.

Timp.

Xil.

Camp. tub.

Rag.

C. diara

C. cassa

CORO

quater pro Christianis cunctis, quinquies pro fidelibus defunctis, se - xi - es pro so - ro - ri - bus va - nis, sep - ti - es pro mi-

1. Viol.

2. Viol.

Vle.

Vcl.

Cb.

3/p poco ritenuto 4/p (97)

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Clar. Sib. 1. 2. 3.

Fag. 1. 2.

C. fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbn. 1. 2. 3.

Tb.

Timp.

Xil.

Camp. tub.

Rag.

C. diara

Gr. cassa

Solo *pp*

Solo *poco f*

*pp* poco ritenuto

CORO

li - ti - bus sil - va - nis. Oc - ti - es pro fra - tribus pver - sis, no - ni - es promo - nadis dis - per - sis,

3/p poco ritenuto 4/p pizz. (97)

Viol. 1. 2.

Vle.

Vcl.

Cb.

*pp* *pizz.* *arco*

a tempo

1. 2. 3. Fl. *pp*

1. 2. 3. Ob.

1. 2. 3. Clar. Sib. *mp*

1. 2. Fag. *p*

C. fag.

1. 2. 3. Cor.

1. 2. 3. Tr. *p > > >*

1. 2. 3. Trbni.

Tb.

Timp.

Xil.

Camp. tub.

Rag.

C. chiara

Gr. cassa

a tempo

8 *pp* > de-cies pro na-vi-gan-ti-bus, un - de-cies pro discordan-ti-bus, duo - de-cies pro peni-ten-ti-bus, tre - de-cies pro i-ter a-gen-ti-bus. ,

*pp* >

a tempo

1. 2. Viol. *pp* div. >

1. 2. Vle. *pp* div. > pizz vibr. *p*

Vcl. pizz vibr. *p*

Cb. *p*



98

98

Viol. 1. arco *ff*

Viol. 2. arco *ff*

Vle. arco *ff*

Vcl. arco div. *ff*

Cb. arco div. *ff*

*sempre ff*

1. 2. 3. Fl.

1. 2. 3. Ob.

1. 2. 3. Clar. Sib.

1. 2. Fag.

Cr-fag.

1. 2. 3. 4. Cor.

1. 2. 3. Tr.

1. 2. 3. Trbni.

Tb.

Timp.

Xil.

Camp. tub.

Rag.

C. diara

Gr. cassa

CORO

1. 2. Viol.

Vle.

Vcl.

Cb.

144

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 7

(99)

1. 2. 3. Fl.

1. 2. 3. Ob.

1. 2. 3. Clar. Sib.

1. 2. Fag.

C-fag.

1. 2. 3. 4. Cor.

1. 2. 3. Tr.

1. 2. 3. Trbn.

Tb.

Timp.

Xil.

Glsp.

Tamb. basc.

C. diara

Gr. cassa

CORO

bi-bit mi-les, bi-bit cle-rus, bi-bit il-le, bi-bit il-la, bi-bit ser-vus cu-man-cil-la, bi-bit ve-lox, bi-bit pi-ger, bi-bit al-bus, bi-bit ni-ger,

1. 2. Viol.

Vle.

Vcl.

Cb.

1. 2. 3. 4. p sempre staccatissimo

1. 2. 3. 4. p sempre staccatissimo

1. 2. 3. 4. p sempre staccatissimo

1. 2. 3. 4. a 2

1. 2. 3. 4. a 2

1. 2. 3. 4. p pizz.

1. 2. 3. 4. p pizz.

1. 2. 3. 4. p arco

**B.S.S 34 987**



(100)

Fl.  
Ob.  
Clar. Sib  
Fag.  
C-fag.  
Cor.  
Tr.  
Trbn.  
Tb.  
Timp.  
Xil.  
Gisp.  
Tamb.basc.  
Piat.  
Tamt.

CORO

bi-bit pre-sul et de-ca-nus, bi-bit so-ror, bi-bit fra-ter, bi-bit a-nus, bi-bit ma-ter, bi-bit i-ste, bi-bit il-le, bibunt centum, bibunt mil-le.

Viol.  
Vle.  
Vcl.  
Cb.

(100)

108

subito molto stentato 3/16 rit. a tempo subito 4/4 come prima 3/16 rit. a tempo subito 4/4

Fl. 1. 2. 3. ff

Ob. 1. 2. 3. ff

Clar. Sib 1. 2. 3. ff

Fag. 1. 2. f cresc. ff

C-fag. f cresc. ff

Cor. 1. 2. 3. 4. f cresc. ff

Tr. 1. 2. 3. f ff

Trbni. 1. 2. 3. f ff

Tb. f cresc. ff

Timp. ff

Xil. ff

Tamb.basc. f

Piat. f

Tamt. f 1.v.

C.chiara ff

Gr. cassa ff

CORO

Pa - rum sex - cen - te nummate du - rant, cum im - mo - de - ra - te bi - bunt om - nes

subito molto stentato 3/16 rit. a tempo subito 4/4 come prima 3/16 rit. a tempo subito 4/4

Viol. 1. pizz.vibr. arco ff

Viol. 2. pizz.vibr. arco ff

Vle. pizz.vibr. arco ff

Vcl. pizz.vibr. arco ff

Cb. pizz.vibr. arco ff

feroce

sfrenato

(101)

1. Fl.  
2. Fl.  
3. Fl.

1. Ob.  
2. Ob.  
3. Ob.

1. Clar. Sib.  
2. Clar. Sib.  
3. Clar. Sib.

1. Fag.  
2. Fag.

C.-fag.

1. Cor.  
2. Cor.  
3. Cor.  
4. Cor.

1. Tr.  
2. Tr.  
3. Tr.

1. Trbn.  
2. Trbn.  
3. Trbn.

Tb.

Timp.

Xil.

Tamb. basc.

C. chiara

Piat.

Gr. cassa

CORO

si - ne me - ta, , quam-vis bi - bant men - te le - ta; sic nos ro - dunt om - nes gen - tes, et sic e - ri -

(101)

1. Viol.  
2. Viol.

Vle.

Vcl.

Cb.



**B-S-S 34 987**



**B.S.S 34 987**

### III Cour d'amours

## 15. Amor volat undique

**System 1:**

- Fl.** (Flute): *Largo* 2/4  $\text{♩} = 48$ , *rubato flessibile* 3/4  $\text{♩} = 96$ , *pochiss. rit.*, *a tempo come prima*.
- Ob. 1.** (Oboe): *pp*, *pp espr.*
- Cor ing.** (Cor Anglais): *pp*, *con sord.*
- Tr. Sib 1.** (Trumpet in B-flat): *pp*
- Glsp.** (Glenglass): *pp*
- Pno. I** (Piano I): *pp*
- Pno. II** (Piano II): *pp*

**System 2:**

- Viol.** (Violin): *Largo* 2/4  $\text{♩} = 48$ , *rubato flessibile* 3/4  $\text{♩} = 96$ , *pochiss. rit.*, *a tempo come prima*.
- Vle.** (Viola): *pp*, *mp*, *pp*, *pp*
- Vcl.** (Violoncello): *div.*, *pp*
- Cb.** (Contrabass): *div.*, *pp*

**System 3:**

- Fl.** (Flute): *pochiss. rit.* 4/4  $\text{♩} = 112$ , *a tempo come prima* 3/4
- Ob.** (Oboe): *p*, *un poco impertinente*
- Cor. ing.** (Cor Anglais): *p*
- Tr.** (Trumpet): *p*
- Glsp.** (Glenglass): *p*
- Ragazzi**: *A-mor vo-lat un-di-que;* 4/4  $\text{♩} = 112$ , 3/4
- Vle.** (Viola): *p*

podhiss. rit. 4/4 ♩ = 112 a tempo come prima podhiss. rit. 4/4 ♩ = 112

1. Fl. 1.  
2. Fl. 2.  
Ob.  
Cor. ing.  
Tr.  
Gisp.  
Ragazzi  
Vle.

captusest li-bi-di-ne. Ju-ve-nes, iu-ven-cu-le

4/4 ♩ = 112 3/4 ♩ = 112 4/4 ♩ = 112

105 3/4 a tempo come prima podhiss. rit. 4/4 ♩ = 120 sospirando

Fl. 1.  
Cor. ing.  
1. Clar. La  
2. Clar. La  
Clar. basso Sib  
Cor.  
Cel.  
Ragazzi  
105 3/4 a tempo come prima podhiss. rit. 4/4 ♩ = 120

conjuguntur me-ri-to.

1. legg. div. flautando  
div. pizz.  
Solo  
Solo

con sord. con sord.

Ottav.

Fl. 1.

Fl. 2.

Cor. ing.

Cel.

Sopr.

Viol. 1.

Viol. 2.

Vle.

*col canto*

*Solo flebile*

*con estrema civetteria fingendo innocenza*

Si - qua si - ne so - ci - o,

*7 Soli pizz. div. p.*

*Solo consord. pp espr.*

*2 Soli consord. div. pp*

Ottav.

Fl. 1.

Fl. 2.

Cor. ing.

Cel.

Sopr.

Viol. 1.

Viol. 2.

Vle.

ca - ret om - ni gau - di - o,

*pp pizz.*

*pp*



(107)

Ottav. *pp* *poco rit.* *pp dolciss.* 2/4 4/4 *a tempo*

Fl. 1. *pp*

Fl. 2. *pp*

Cor. ing. *pp*

Cel. *pp*

Sopr. *pp* *poco rit.* *pp dolce* *dolciss.* *poco rit.*  
 te - net noc - tis in - fi - ma sub in - ti - mo cor - dis in cu - sto - di -

Viol. 1. *pp* *pizz.* *pp*

Viol. 2. *pp*

Vle. *pp* *pp*

a tempo  
come prima  
3/4 ♩ = 96

(108)

*poco rit.* *a tempo*

Fl. 1. *pp*

Fl. 2. *pp*

Ob. *pp espr.*

Cor. ing. *pp*

Tr. *pp* *con sord.*

Glsp. *pp*

Sopr. *a tempo*  
 - a -

Vle. *Tutti senza sord.* *pp* *flag.* *pp*

Vcl. *Tutti senza sord.* *pp* *flag.* *pp*

Cb. *pp*

pochiss. rit.  $\frac{4}{4}$   $\text{♩} = 112$

a tempo  
come prima  
 $\frac{3}{4}$

pochiss. rit.

Ottav.

Fl. 1.

Fl. 2.

Ob.

Cor. ing.

Clar. La 1.

Clar. La 2.

Clar. basso

Fag.

C-fag.

Cor.

Tr.

Glsp.

Sopr.

Ragazzi

fit res a - ma-ris-si-ma.

pochiss. rit.  $\frac{4}{4}$   $\text{♩} = 112$

a tempo  
come prima  
 $\frac{3}{4}$

pochiss. rit.

Viol. 1.

Viol. 2.

Vle.

Vcl.

Cb.

con sord.

con sord.

Solo

Solo

pp

attacca

## 16. Dies, nox et omnia

(109) 4/p ♩.96

*tenero ma sempre esagerato  
dolcissimo*

2/p

4/p

Barit.-S.

Di - es, nox et om - ni - a

mi - chi sunt con - tra - ri - a,

Viol.

con sord.

pp

con sord.

pp

con sord.

Vcl.

pp

2 Soli

Cb.

pp

pizz.

pp

2/p

4/p

(110)

a tempo

Ottav. 1.

2.

Ob.

Clar. basso

Sib

Cor.

1.

3.

2.

4.

Cel.

con sord.

pp

con sord.

pp

pp

rubato e affettato

(110)

a tempo subito

molto rit.

a tempo

Barit.-S.

vir-ginum colloqui-a

me fay plan

- azer

oy

suvenz suspirer,

plu me fay

te-mer.

Viol.

1.

2.

Vle.

Vcl.

Cb.

arco

pp

pizz.

pp

pp

2/p

4/p

2/p

(111)

4/p

Barit.-S.

O so - da - les, lu - di - te,

vos qui sci - tis

di - ci - te,

mi-chi mesto par-ci-te,

Viol.

1.

2.

Vcl.

Cb.

Ottav. *pp*

Ob. *pp*

Clar.basso Sib *pp*

Cor. 1. 3. *pp*

Cor. 2. 4. *pp* *c.p.*

Cel. *pp* *molto rubato*

Barit.-S. *a tempo subito* *molto rit.* *a tempo*

grand ey do - lur, at-tamen consu-li-te per vo-ster ho-nur.

Viol. 1. *pp*

Viol. 2. *pp*

Vle. *pp* *c.p.*

Vcl. *pp*

Cb. *pp* *arco* *pp* *pizz.* *pp*

Barit.-S. *2/p* *4/p* (112) *2/p* *4/p*

Tu - a pul-chra fa - ci - es, me fay plan-szer mi - li - es, pectus habet gla-ci-es.

Viol. 1.

Viol. 2.

Vcl.

Cb.

Ottav. *pp*

Ob. *pp*

Clar.basso Sib *pp*

Cor. 1. 3. *pp*

Cor. 2. 4. *pp* *c.p.*

Cel. *pp* *molto rubato*

Barit.-S. *rit.* *a tempo subito* *molto rit.* *a tempo*

a re-men - der statim vivus fi-e-rem per un ba - ser.

Viol. 1. *pp*

Viol. 2. *pp*

Vle. *pp* *c.p.*

Vcl. *pp*

Cb. *pp* *arco* *pp* *pizz.* *pp*

*attacca*



# 17. Stetit puella

2/p  $\text{♩} = 84$

113

*lusinghevole  
rubato  
p*

Sopr.-S.

Ste - tit pu - el - la ru - fa tu - ni - ca,

Viol. 1

Vle.

Vcl.

Cb.

con sord.

div.

pp

con sord.

div.

pp

1. legg.

flag.

pp

pizz.

flag.

pp

pp

1. legg.

flag.

pp

pp

1. legg.

pp

Sopr.-S.

si quis eam te - ti - git, tu - ni - ca cre - pu - it.

Viol. 1

Vle.

Vcl.

Cb.

poco rit.

a tempo

Fl. 1.

2.

Clar. La

Cor. 1

Sopr.-S.

Viol. 1

Vle.

Vcl.

Cb.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp



poco rit.

a tempo

117

Ottav.

Fl. 1.  
Fl. 2.

Clar. La

Cor. 1.

Glsp.

Cel.

Sopr.-S.

splen-du - it, os ei - us flo - ru - it. Ei -

Viol. 1.

Viol. 2.

Vle.

Vcl.

Cb.

pp

dolcissimo

Solo

pp

dolcissimo

poco rit.

a tempo

117

pizz. vibr.

mp

pizz. vibr.

mp

Ottav.

F1.  
2.

Clar. La

Cor. 1.

Gisp.

Cel.

Sopr.-S.

- - - a, ei - a, ei - a, ei - - - a.

Viol. 1.

Viol. 2.

Vle.

Vcl.

Cb.

*attacca*

## 18. Circa mea pectora

(118) 6/p ♩ = 132

più mosso

3/p

5/p

1. Fl.

2. Ob.

Clar. Sib

Clar. basso Sib

Fag.

C. fag.

1. Cor.

3. Cor.

2. Tr. Sib

4. Trbn.

Timp.

Gr. cassa

*sempre stacc.*

*p sempre stacc.*

*p sempre stacc.*

*p sempre stacc.*

*pp*

*pp*

*p*

(118) 6/p ♩ = 132

ardente

Barit.-S.

Cir - ca me - a pec - to-ra mul - ta sunt sus - pi - ri-a de — tua pul-chri - tu - di - ne,

CORO

Pno. I

*p*

*martellato*

(118) 6/p ♩ = 132

1. Viol.

2. Vle.

Vcl.

Cb.

3 div. pizz.

*mp*

*pizz.*

*arco pizz.*

*arco*

*p*

più mosso

3/p

5/p



7/p. 2/p. (119)

Fl. a 2 mp

Ob. mp

Clar. Sib a 2 mp

Clar. basso Sib p

Fag. p espr.

C.-fag. p

Tr. sempre stacc. pp

Trbni. 2 3 pp

Timp. p

Xil.

C. chiara

Gr. cassa

Piat. pp

Barit-S. 7/p. 2/p. (119)

que me le-dunt mi-se-re. Ah

CORO mp espr. Cir-ca me-a pec-to-ra mul-ta sunt sus-pi-ri-a,

Pno. I mp cresc.

Pno. II mp

Viol. 1. p cresc. col canto

Viol. 2. p cresc. col canto

Vl. pizz. f

Vcl. pizz. f

Cb. pizz. arco pizz. arco

mp

ancora più mosso

2/p

Fl.

Ob.

Clar. Sib

Clar. basso Sib

Fag.

C.-fag.

Cor. 1. 2. 3. 4.

Tr.

Trbni.

Timp.

Xil.

C. chiara

ancora più mosso

2/p

Mandaliet, mandaliet, min ge-selle chömet niet, mandaliet, mandaliet, min gesel-le chömet niet,

CORO

briso

Mandaliet, mandaliet, min gesel-le chömet niet!

Pno. I

f martellato

Pno. II

f martellato

ancora più mosso

2/p

2 div. pizz.

Viol. 1. 2.

2 div. pizz.

Vle.

Vcl.

Cb.

non div. pizz.

pizz.

sempre accelerando

(120)

1. Fl.

2. Fl.

Ob.

Clar. Sib

1. Cor.

2. Cor.

3. Cor.

4. Cor.

Tr.

Trbn.

Timp.

Xil.

Glsp.

Cymb.

C. chiara

*p*

*f*

*cresc.*

*a 3*

*ff*

*cresc.*

sempre accelerando

*cresc.*

(120)

CORO

*f*

*cresc.*

min gesel-le, min gesel-le, min geselle diòmet niet, min geselle, min geselle, min geselle diòmet niet, — niet, — niet, — niet, — niet!

Pno. I

Pno. II

*f*

*cresc.*

*cresc.*

sempre accelerando

(120)

1. Viol.

2. Viol.

Vla.

Vcl.

Cb.

*ff*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

118a *come prima*  
6/p

3/p *più mosso*

5/p

1. Fl.

2. Fl.

Ob.

1. Ob.

Clar. Sib

Clar. basso Sib

Fag.

C.-fag.

Cor.

1. Cor.

2. Cor.

3. Cor.

4. Cor.

Tr.

1. Tr.

2. Tr.

Trbni.

Timp.

Gr. cassa

*sempre stacc.*

*p*

*sempre stacc.*

*p*

*sempre stacc.*

*p*

*sempre stacc.*

*p*

*pp*

*pp*

118a *come prima*

6/p *con calore crescente*

3/p *più mosso*  
*con anima*

5/p

Barit.-S.

Tu - i lu-cent o - cu-li si - cut so - lis ra - di-i, si - - - cut splendor ful - gu - ris

CORO

Pno. I

*p*

*martellato*

118a *come prima*

6/p

3/p *più mosso*

5/p

1. Viol.

2. Viol.

Vle.

3 div. pizz.

Vcl.

pizz.

arco pizz.

arco

Cb.

*p*



7/p. 2/p. 119a

Fl. 1. 2. a2 mp

Ob. mp

Clar. Sib a2 mp

Clar. basso Sib p

Fag. p espr.

C.-fag. p

Tr. sempre stacc. pp

Trbni. 2. 3. pp

Timp. p

Xil.

C. chiara

Gr. cassa p

Piat. pp

7/p. 2/p. 119a

Barit.-S. p

lu-cem do-nat te-ne-bris. Ah

CORO mp espr.

Tu - i lu - cent o - cu - li si - cut so - lis ra - di - i,

mp espr.

Pno. I mp cresc.

Pno. II mp

7/p. 2/p. 119a

Viol. 1. p cresc. col canto

Viol. 2. p cresc. col canto

Vle. pizz.

Vcl. pizz.

Cb. pizz. arco pizz. arco

mp

ancora più mosso

2/p

Fl.

Ob.

Clar. Sib

Clar. basso  
Sib

Fag.

C.-fag.

1.  
2.  
3.

Cor.

4.

Tr.

Trbni.

Timp.

Xil.

C. chiara

CORO

Pno. I

Pno. II

1.

Viol.

2.

Vle.

Vcl.

Cb.

2/p

Mandaliet, mandaliet, min gesel-le dñmet niet, mandaliet, mandaliet, min geselle dñmet niet,

f brioso

Mandaliet, mandaliet, min gesel-le dñmet niet,

ancora più mosso

2/p

2 div.

pizz.

pizz.

2 div.

ff

ff

ff

mf

mf

mf

mf

mf

non div.

pizz.

pizz.

f

CTESC. -

(120a)

sempre accelerando

120a

Viol. 1. *ff*

Viol. 2. *ff*

Vle. *ff*

Vcl. *ff*

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

130

molto appassionato  
6/p ♩ = 144

118b

Fl.  
Ob.  
Clar. Sib.  
Clar. basso Sib.  
Fag.  
C.-fag.  
Cor.  
Tr.  
Trbni.  
Timp.  
Gr. cassa

sempre stacc.  
f  
sempre stacc.  
f  
sempre stacc.  
f  
sempre stacc.  
f

più mosso  
3/p  
5/p

f  
a2  
f  
f  
mf

1.  
2.

mf

molto appassionato  
6/p ♩ = 144

118b

Barit.-S.

Vel - let de - us, vel - lent dii quod mente pro - po - su - i: ut ei - us vir - gi - ne - a

CORO

Pno. I

martellato

molto appassionato  
6/p ♩ = 144

118b

Viol.  
Vle.  
Vcl.  
Cb.

3 div.  
pizz.  
f  
pizz.  
arco  
pizz.  
arco

più mosso  
3/p  
5/p



7/p. 2/p. 119b

Fl. *a 2* *piu f*

Ob. *piu f*

Clar. Sib *a 2* *f*

Clar. basso Sib *f*

Fag. *f espr.*

C. fag. *f*

Tr. *sempre stacc.*

Trbni. *f* 2. *f* 3. *f*

Timp. *f*

Xil.

C. chiara

Gr. cassa

Piat. *mf* *p* *mf*

Barit.-S. *mp*

re - ser - as - sem vin - cu - la. Ah

CORO *f espr.* Vel - let de - us, vel - lent dii, quod men - te pro - po - su - i, *f espr.*

Pno. I *piu f* *cresc.*

Pno. II *f* *p* *p* *p* *p* *p* *p* *p*

1. Viol. *mp cresc. col canto*

2. Viol. *mp cresc. col canto*

Vle. *pizz.* *ff*

Vcl. *pizz.* *ff*

Cb. *pizz.* *f* *arco* *pizz.* *arco*

7/p. 2/p. 119b

ancora più mosso

2/p

Fl.

Ob.

Clar. Sib

Clar. basso Sib

Fag.

C. fag.

Cor. 1. 2. 3. 4.

Tr.

Trbni.

Timp.

Xil.

C. chiara

ancora più mosso  
2/p

Mandaliet, mandaliet, min geselle dōmetniet, mandaliet, mandaliet, min geselle dōmetniet,

CORO

8

Mandaliet, mandaliet, min geselle dōmetniet,

Pno. I

*f martellato*

Pno. II

*f martellato*

ancora più mosso  
2/p

2 div. pizz.

Viol. 1. 2.

pizz. 2 div.

Vle.

Vcl.

Cb.

*non div. pizz.*

pizz.

*sempre accelerando*

(120b)

F1.

Ob.

Clar. Sib

Cor.

Tr.

Trbn.

Timp.

Xil.

Gisp.

Cymb.

C.chiara

*p*, *f*, *cresc.*, *ff*, *a 3*

sempre accelerando *cresc.* (120b)

*f* min geselle, min geselle, min geselle chömet niet, min geselle, min geselle, min geselle chömet niet, niet, niet, niet, niet.

CORO

Pno. I *f* *cresc.*

Pno. II *f* *cresc.*

sempre accelerando

120b

Viol. 1.

Viol. 2.

Vle.

Vcl.

Cb.

*ff*

*cresc.*

*attacca*

## 19. Si puer cum puellula

allegro buffo

2/p ♩ = 160

Ten. 1. 2. 3. 8

SOLI

Barit. 1. 2. Bassi 1. 2.

Si pu - er cum pu - el - lu - la mo - ra - re - tur in cel - lu - la,

Fe -

(121)

Ten. 1. 2. 3. 8

- lix con - iunc - ti - o.

Barit. 1. 2. Bassi 1. 2.

Si pu - er cum pu - el - lu - la mo - ra - re - tur in

(122)

Ten. 1. 2. 3. 8

Fe - - - - - lix con - iunc - ti - o.

Barit. 1. 2. Bassi 1. 2.

cel - lu - la. A -

(123)

Ten. 1. 2. 3. 8

con comica esagerazione

Solo

Barit. 1. 2. Bassi 1. 2.

mo - re sus - cres - cen - te, pa - ri - ter e me - di - o. A - mo - re sus - cres -

Ten. 1. 2. 3. 8

Solo

Barit. 1. 2. Bassi 1. 2.

cen - te, pa - ri - ter e me - di - o a - vul - so pro - cul te - di - o, a -

(124)

Ten. 1. 2. 3. 8

Solo

Barit. 1. 2. Bassi 1. 2.

vul - so pro - cul te - di - o, fit lu - dus in - ef - fa - bi - lis mem - bris, la - cer - tis, la - bi - is, fit lu - dus in - ef -

(125) allegro molto

Ten. 1. 2. 3. 8

lunga

Barit. 1. 2. Bassi 1. 2.

fa - bi - lis mem - bris, la - cer - tis, la - bi - is, si pu - er cum pu - el - lu - la mo - ra - re - tur in cel - lu - la,

(126)

Ten. 1. 2. 3. 8

Fe - - - - - lix con - iunc - ti - o.

Barit. 1. 2. Bassi 1. 2.

attacca



## 20. Veni, veni, venias

allegro  
4/4 ♩ = 160

CORO II

Pno. II

*fp secco.*

Ve-ni, ve - ni, ve-ni, ve-ni-as, ve-ni, ve - ni, ve-ni,

Ve - ni, ve-ni, ve-ni, ve-ni, ve-ni-as,

(127)

CORO II

Pno. II

*sempre cresc.*

ve-ni-as, ne me mori, ne me mori, ne me mo - ri fa-ci-as,

ve - ni, ve-ni, ve-ni, ve-ni, ve-ni-as, ne me-mo-ri, ne me-mo-ri fa-ci-as,

3/4 4/4 2/4

Trgl.

Cymb.

T. basc.

C. chiara

Piat.

CORO II

Pno. II

*cresc.*

hyr-ca, hyr-ca, na - za-za, na-za-za, tril-li-ri-vos, tril-li-ri-vos, tril-li-ri-vos!

hyr - ce, hyr - ce, na - za-za, na-za-za, tril-li-ri-vos, tril-li-ri-vos, tril-li-ri-vos!

4/p (128)

Xil. *mf*

Glsp.

Trgl.

Cymb. *f*

T. basc. *f*

C. chiara *mf*

Piat. *f*

Timp.

4/p (128) *sempre cresc.*

Sopr. *mf*

C.-alti *mf*

CORO I

Ten. *mf*

Basso *mf*

Pul-chra ti - bi fa - ci - es, o - cu - lo - rum a - ci - es, ca - pil - lo - rum se - ri - es, o quam cla - ra

Sopr. *f*

C.-alti *f*

CORO II

Ten. *f*

Bassi *f*

na-za-za, na-za-za, na-za-za,

4/p (128)

Pno. I *mp staccatissimo sempre*

Pno. II *mp* *martellato* *sempre cresc.*

(129)

Xil. 

Gisp. 

Trgl. 

Cymb. 

T. basc. 

C. chiara 

Piat. 

Timp. 

(129)

CORO I

spe - ci - es! Ro - sa ru - bi - cun - di - or, li - li - o can - di - di - or, om - ni - bus for - mo - si - or,

spe - ci - es! Ro - sa ru - bi - cun - di - or, li - li - o can - di - di - or, om - ni - bus for - mo - si - or,

CORO II

na - za - za, na - za - za, na - za - za, na - za - za,

na - za - za, na - za - za, na - za - za, na - za - za,

(129)

Pno. I 

Pno. II 

Xil.

Glsp.

Trgl.

Cymb.

T. basc.

C. chiara

Piat.

Timp.

CORO I

sem - per, sem-per in te glo - ri - or!

CORO II

Ah ah ah ah na-za-za, na-za-za, na-za-za, na-za-za.

Pno. I

Pno. II

*ff martellatiss.*

attacca



## 21. In trutina

4/p ♩ = 60

(130)

3/p

4/p

2/p

4/p

rit.  
2/p

Clar. basso Sib *ppp*

C.-fag. *ppp*

Cor. 2. *ppp*

Sopr.-S. *pp* molto amoroso ma sempre velato *ppp* con estrema sensibilità *pp* subito (smorz.)

In tru-ti-na mentis du-bi-a fluctu-ant con-tra-ri-a las-civus a-mor et pu-di-ci-ti-

Viol. 1. *pp* div. con sord. *ppp* subito

Viol. 2. *pp* con sord. *ppp* subito

1. 2. leggio Vle. *pp* con sord. *ppp* subito

3. leggio *pp* con sord. *ppp* subito

1. leggio Vcl. *pp* div. con sord. *ppp* subito

2. 3. leggio *pp* *ppp* subito

Cb. *pp* *ppp* subito

a tempo rit. a tempo 2/p 3/p (131) 4/p

Fl. 1. 2. *pp* dolce espr.

Clar. basso Sib *pp* *ppp*

C.-fag. *pp* *ppp*

Cor. 1. *pp* Solo *pp* espr. *ppp*

Cor. 2. *pp* *ppp*

Tb. *pp* *ppp*

Timp. *pp* Solo

Sopr.-S. a. Sed e-li go quod vi-de-o, col-lum iu-go

a tempo rit. a tempo 2/p 3/p (131) 4/p

Viol. 1. *pp* sul sol *pp*

Viol. 2. *pp* *pp*

Vle. *pp* *pp*

Vcl. *pp* *pp*

Cb. *pp* *pp*

**attacca**

## 22. Tempus est iocundum

allegro molto

4/p ♩ = 144

3/p

4/p

(132)

3/p

Gisp.  
 Cymb.  
 T. basc.  
 Cast.  
 C. chiara  
 Gr. cassa  
 Piat.  
 Timp. Solo  
 Sopr.-S.  
 Barit.-S.  
 Ragazzi  
 Sopr.  
 C.-alti  
 CORO  
 Ten.  
 Bassi  
 Pno. I  
 Pno. II

allegro molto  
 4/p ♩ = 144  
 3/p  
 4/p  
 (132)  
 3/p

Tempus est iocun-dum, tempus est iocundum, o, o, o, o, o vir-gines, o vir-gines, mo-do con-gaude-te, modo con-gaude-te

allegro molto  
 4/p ♩ = 144  
 3/p  
 4/p  
 (132)  
 3/p

*f sempre martellatissimo*  
*f sempre martellatissimo*

4/p **più lento** ♩ = 120 **accel.**

Gisp.

Cymb.

T. basc.

Cast. Solo *p*

C. chiara *mf*

Gr. cassa *pp*

Piat. con bacchetta di c. chiara *pp*

Timp. Solo *mp*

4/p **più lento** ♩ = 120 **accel.**

Sopr.-S.

Barit.-S. *p* Oh, oh, oh, to-tus flore-o! lam a-more virgina-li totus arde-o,

Ragazzi

*mf* vos, vos, vos, vos, vos iu - venes, vos iu - venes.

*mf* CORO

*mf* vos, vos, vos, vos, vos iu - venes, vos iu - venes.

*mf*

4/p **più lento** ♩ = 120 **accel.**

Pno. I

Pno. II *p* **sempre marcato**





Glsp. *mf*  $\frac{3}{4}$   $\frac{4}{4}$  come prima

Cymb. *mf*

T. basc. *mf*

Cast. Solo *p*

C. chiara *mf* *pp* *mp*

Gr. cassa *pp*

Piat. *pp*

Timp. *mf* Solo *p*

Sopr.-S.  $\frac{3}{4}$   $\frac{4}{4}$  come prima *p*  
Oh, oh, oh,

Barit.-S.

Ragazzi *p*  
Oh, oh, oh,

*f* *p* *mp* *mp* *p* *mp*

mis - si-o, promi - si-o, me-a me de-por - tat, me-a me deportat ne, ne, ne, ne, ne - ga - ti-o, ne - ga - ti-o.

CORO *f* *p* *mp*

Pno. I  $\frac{3}{4}$   $\frac{4}{4}$  come prima *f* *mf*

Pno. II *f* *mf* *p* sempre marcato

(134)

accel.

5/p

3/p (♩ = 144)

Glsp.

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat.

Timp.

(134)

accel.

5/p

3/p (♩ = 144)

Sopr.-S.

totus flore-o,

iam a-more virgi-na-li totus arde-o,

novus, novus, novus amor est, quo pe - re-o, quo pe - re-o, quo pe - re-o!

Barit.-S.

Ragazzi

totus flore-o,

iam a-more virgi-na-li totus arde-o,

novus, novus, novus amor est, quo pe - re-o, quo pe - re-o, quo pe - re-o!

quo pe - re-o, quo pe - re-o, quo pe - re-o!

CORO

(134)

accel.

5/p

3/p (♩ = 144)

Pno. I

Pno. II

allegro molto

4/p

3/p

4/p

(135)

3/p

Glsp.

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat.

Timp.

Solo

Sopr.S.

Barit.S.

Ragazzi

CORO

allegro molto

4/p

3/p

4/p

(135)

3/p

Pno. I

Pno. II

Tempo-re bruma - li, tempo-re brumali vir, vir, vir, vir, vir pa - tiens, vir pa - tiens, a - ni-mo ver-na - li, a - ni-mo verna-li



4/p

come prima accel.

Gisp.

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat.

Timp.

Solo

4/p

come prima accel.

Sopr.-S.

Barit.-S.

Ragazzi

CORO

la, la, la, la, la - sci - viens, lasci - viens.

Pno.I

Pno.II

sempre marc.

Oh, oh, oh totus flore-o! iam amo-re virgi-na-li to-tus arde-o,

*mp* *pp* *p* *pp* *mp* *mf* *p*

*Solo* *Solo*

*4/p* *4/p*

*come prima* *accel.*

*come prima* *accel.*

*sempre marc.*

5/p 3/p (♩=144) allegro molto 136 3/p 4/p

Glsp.

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat.

Timp.

Sopr.-S.

Barit.-S.

Ragazzi

CORO

Pno. I

Pno. II

novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o!

Me-a mecum lu-dit, mea mecum ludit vir, vir, vir, vir, vir-gi-nitas, vir-gi-nitas,

quo pe-re-o, quo pe-re-o, quo pe-re-o!

allegro molto 136 3/p 4/p

Glsp. *mf*  $\frac{3}{p}$   $\frac{4}{p}$  come prima  
 Cymb. *mf*  
 T. basc. *mf*  
 Cast. Solo *p*  
 C. chiara *mf* *pp* *mp*  
 Gr. cassa *pp*  
 Piat. *pp*  
 Timp. *mf* Solo *p*  
 Sopr.-S.  $\frac{3}{p}$   $\frac{4}{p}$  come prima *p*  
 Oh, oh, oh, to-tus flore-ol  
 Barit.-S.  
 Ragazzi *p*  
 Oh, oh, oh, to-tus flore-ol  
 me-a me detru - dit, me-a me detrudit sim, sim, sim, sim, sim-pli - citas, simpli - citas.  
 CORO  
 Pno. I  $\frac{3}{p}$   $\frac{4}{p}$  come prima  
 Pno. II *p* sempre marc.

accel.

(137)

5/p

3/p (♩ = 144)

allegro molto

3/p

Glsp.

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat.

Timp.

accel.

(137)

5/p

3/p (♩ = 144)

allegro molto

3/p

Sopr.-S.

iam amore virginali totus arde-o,

novus, novus, novus amor est, quo pe - re-o, quo pe - re-o, quo pe - re-o.

Barit.-S.

Ragazzi

iam amore virginali totus arde-o,

novus, novus, novus amor est, quo pe - re-o, quo pe - re-o, quo pe - re-o.

quo pe - re-o, quo pe - re-o, quo pe - re-o. Veni, domice - la, veni, domice - la,

Veni, domice - la, veni, domice - la,

allegro molto

accel.

(137)

5/p

3/p (♩ = 144)

3/p

Pno. I

Pno. II



4/p 3/p 4/p (138)

Glsp.

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat.

Solo

Timp.

4/p 3/p 4/p (138)

Sopr.S.

Barit.S.

Ragazzi

cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, ve-ni, ve-ni pul-chra, ve-ni, ve-ni pulchra, iam, iam, iam, iam, iam pe-re-o, iam pe-re-o.

CORO

cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, ve-ni, ve-ni pul-chra, ve-ni, ve-ni pulchra, iam, iam, iam, iam, iam pe-re-o, iam pe-re-o.

4/p 3/p 4/p (138)

Pno. I

Pno. II

ancora più lento di prima

5/<sub>p</sub> accel.3/<sub>p</sub>

Glsp.  
 Cymb.  
 T. basc.  
 Cast. Solo  
 C. chiara  
 Gr. cassa.  
 Piat.  
 Timp.

ancora più lento di prima

5/<sub>p</sub> accel.3/<sub>p</sub>

Sopr.-S.  
 Barit.-S.  
 Ragazzi

Oh, oh, oh, totus flore-o, iam amore virgi-na-li totus arde-o, novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o.

CORO

Oh, oh, oh, totus flore-o, iam amore virgi-na-li totus arde-o, novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o.

ancora più lento di prima

5/<sub>p</sub> accel.3/<sub>p</sub>

Pno. I  
 Pno. II

ben marc.

attacca

## 23. Dulcissime

3/p

(♩ = c. 132)

(139)

Glsp.

Gr. cassa

Timp.

Cel.

Pno. I

Sopr.-S.

CORO

Viol. 1.

Viol. 2.

Vle.

Vcl.

Cb.

*con abbandono*

*p*

Dul-cis - si-me, ah

*rit.*

*largo*

*larghissimo*

to-tam ti - bi sub-do me!

*con sord.*

*8 div. con sord.*

*c. p.*

*flag.*

*attacca*

24. Ave formosissima

$4/\rho \quad d=72$   
 $\geq$  *estatico*

estatico colla parte colla parte

1. Fl. 2. 3. Ob. 1. 2. Clar. Mib 1. 2. Clar. Sib 1. 2. Fag. 2. C.-fag. 1. 2. 3. Cor. 1. 2. 3. 4. Tr. Sib 1. 2. 3. Trbni. 1. 2. 3. Tb. Timp. Glsp. 1. 2. 3. Gr. cassa

*f* *sempre ben tenuto* *f* *ben legato* *ff* *4/p d=72* *ff* *4/p d=72* *2/p* *3/p rubato* *a tempo* *2/p* *5/p rubato* *senza sord.* *div.* *sempre ff* *colla parte* *colla parte*

CORO

A - ve for - mo - sis - si - ma, , gem - ma pre - ti - o - sa, A - ve for - mo - sis - si - ma, , gem - ma pre - ti - o - sa,



colla parte , colla parte ,

Fl. 1. 2. 3.

Ob. 1. 2.

Clar. Sib. 1. 2.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Tr. Sib. 1. 2. 3.

Trbn. 1. 2. 3.

Tb.

Timp.

Glsp. 1. 2. 3.

Gr. cassa

CORO

a - - ve de - cus vir - gi - num, vir - go glo - ri - o - sa,

- ve de - cus vir - gi - num, vir - go glo - ri - o - sa,

a tempo 2/p 3/p rubato a tempo 2/p 5/p rubato

Viol. 1. 2.

Vle.

Vcl.

Cb. colla parte colla parte

*sempre ben marcato*

140

colla parte

colla parte

Fl.

Ob.

Clar. Mib

Clar. Sib

Fag.

C.-fag

Cor.

Tr. Sib

Trbn.

Tb.

Timp.

Glsp.

T. basc.

Gr. cassa

CORO

a tempo

140

2/p

3/p rubato

a tempo

2/p

6/p rubato

molto allargando

Viol.

Vle.

Vcl.

Ch.

colla parte

colla parte

a tempo  
6/p  $\text{♩} = 52$ 

culminante

4/p

6/p

rit.

ten.

1. 2. 8.

Fl. 1.  
2.  
3.Ob. 1.  
2.

Cor. ing.

Clar. Mib

Clar. Sib

Fag.

C.-fag.

Cor. 1.  
3.  
2.  
4.Tr. Sib 1.  
2.  
3.Trbn. 1.  
2.  
3.

Tb.

Glsp. 1.  
2.  
3.

T. basc.

Gr. cassa

Piat.

a tempo  
6/p  $\text{♩} = 52$ 

4/p

6/p

rit.

ten.

Blan - zi-flor et He-le-na, Blan - zi-flor et He-le-na, Ve - nus, Ve - nus, Ve - nus ge - ne - ro - sa.

Blan - zi-flor et He-le-na, Blan - zi-flor et He-le-na, Ve - nus, Ve - nus, Ve - nus ge - ne - ro - sa.

Pno. I

Pno. II

a tempo  
6/p  $\text{♩} = 52$ 

4/p

6/p

rit.

ten.

Viol. 1.  
2.

Vle.

Vcl.

Cb.

allacca



3/0 d = 60

poco string. 141

[illegible]



1. Fl.  
2. Fl.  
3. Fl.

Ob. 1. a2  
2.

Cor. ing.

Clar. Mib

Clar. Sib 1.  
2.

Fag. 1.  
2.

C. fag.

Cor. 1.  
3.  
2.  
4.

Timp.

Piat.

CORO

aut de - cres - cis, vi - ta de - te - sta - bi - lis nunc ob - du - rat

aut de - cres - cis, vi - ta de - te - sta - bi - lis nunc ob - du - rat

Pno. I

Pno. II

Viol. 1.  
2.

Vle.

Vcl.

Cb.

142

142

1. 2. 3. F1.

Ob. 1. 2. a2

Cor. ing.

Clar. Mib

Clar. Sib 1. 2.

Fag. 1. 2.

C-fag.

Cor. 1. 3. 2. 4.

Timp.

Tamt.

Solo p

CORO

et tunc cu - rat lu - do men - tis a - ci - em, e - ge - sta - tem,

et tunc cu - rat lu - do men - tis a - ci - em, e - ge - sta - tem,

Pno. I

Pno. II

Viol. 1. 2.

Vle.

Vcl.

Cb.

Detailed description: This is a page of a musical score, page 160. It features a variety of instruments and a chorus. The top section includes woodwinds (Flute 1, Oboe, Cor Anglais, Clarinet in Bb, Clarinet in Eb, Bassoon, and Contrabassoon), brass (Cor Anglais, Horns 1-4), and percussion (Timpani and Tam-tam). The middle section is for the Chorus (CORO) with four parts, singing the Latin text 'et tunc cu - rat lu - do men - tis a - ci - em, e - ge - sta - tem,'. The bottom section includes piano (Piano I and II), strings (Violins 1 and 2, Viola, Violoncello, and Contrabass), and a solo Tam-tam part. The score is written in a standard musical notation with various dynamics like *pp* and *p*, and articulation marks like accents and slurs.



144

1. Fl.  
2. Fl.  
3. Fl.

1. Ob.  
2. Ob.

Cor. ing.

Clar. Mib.

Clar. Sib. 1.  
2.

Fag. 1.  
2.

C. fag.

1. Cor.  
3.

2. Cor.  
4.

Timp.

Tamt.

144

CORO

et in - a - nis, ro - ta tu vo - lu - bi - lis, sta - tus ma - lus,

et in - a - nis, ro - ta tu vo - lu - bi - lis, sta - tus ma - lus,

Pno. I

Pno. II

144

1. Viol.  
2. Viol.

Vle.

Vcl.

Cb.



[illegible]

145

CORO

va - na sa - lus sem - per dis - so - lu - bi - lis, ob - um - bra - ta

8

va - na sa - lus sem - per dis - so - lu - bi - lis, ob - um - bra - ta

The image shows the first eight measures of a piano accompaniment for two pianos, labeled Pno. I and Pno. II. The notation is in 2/4 time, with a key signature of one flat (B-flat). Each piano part consists of a treble and bass staff. The right hand of each piano plays a melody of eighth notes, while the left hand plays a bass line of eighth notes. The two pianos play in unison, with the same notes in both staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

145

Viol.

Vle.

Vcl.

Cb.

1. Fl.  
2. Fl.  
3. Fl.  
Ob. 1.  
2. Ob.  
Cor. ing.  
Clar. Mib  
Clar. Sib 1.  
2. Clar. Sib  
Fag. 1.  
2. Fag.  
C-fag.  
Cor. 1.  
3. Cor.  
2. Cor.  
4. Cor.  
Timp.  
Tamt.

CORO

et ve - la - ta mi - di quo - que ni - te - ris; nunc per lu - dum

et ve - la - ta mi - di quo - que ni - te - ris; nunc per lu - dum

Pno. I  
Pno. II

1. Viol.  
2. Viol.  
Vle.  
Vcl.  
Cb.

*♩ = 144*

1. Fl.  
2. Fl.  
3. Fl.

1. Ob.  
2. Ob.

Cor. ing.

Clar. Mib

Clar. Sib 1.  
2.

Fag. 1.  
2.

C-fag.

1. Cor.  
3.  
2.  
4.

1. Tr.  
2.  
3.

Trbni. 1.  
2.

Trbne. 3.  
Tb.

Timp.

Gr. cassa  
Tamt.

*♩ = 144*

CORO

dor - sum nu - dum fe - ro tu - i sce - le - ris. Sors sa - lu - tis

dor - sum nu - dum fe - ro tu - i sce - le - ris. Sors sa - lu - tis

Pno. I

Pno. II

*martellatissimo*

*martellatissimo*

*♩ = 144*  
arco

1. Viol.  
2.

Vle.

Vcl.

Cb.

1. 2. 3. Fl.

1. 2. Ob.

Cor. ing.

Clar. Mib.

1. 2. Clar. Sib.

1. 2. Fag.

Cr. fag.

1. 2. 3. Cor.

1. 2. 3. Tr.

1. 2. Trbni.

Trbne. 3. Tb.

Timp.

Gr. cassa

147

CORO

et vir - tu - tis mi - di nunc con - tra - ri - a est af - fec - tus

et vir - tu - tis mi - di nunc con - tra - ri - a est af - fec - tus

Pno. I

Pno. II

147

1. Viol.

2. Viol.

Vle.

Vcl.

Cb.



148

1. Fl. 2. 3. 1. Ob. 2. Cor. ing. Clar. Mib. Clar. Sib. 1. 2. Fag. 1. 2. C.-fag. Cor. 1. 3. 2. 4. Tr. 1. 2. 3. Trbni. 1. 2. Trbne. 3. Tb. Timp. Gr. cassa Tamt.

et de - fec - tus sem - per in an - ga - ri - a. Hac in ho - ra  
et de - fec - tus sem - per in an - ga - ri - a. Hac in ho - ra

148

148

Viol. 1. 2. Vle. Vcl. Cb.

ff

con bacchette di timp.

div.

ff

This musical score page, numbered 149, features a large ensemble of instruments and a choir. The instruments are arranged in a standard orchestral layout, including woodwinds (Flutes, Oboes, Clarinets, Bassoons, Cor Anglais, Truets, Trombones, and Tuba), brass (Cor Anglais, Truets, Trombones, and Tuba), percussion (Tympani, Grand Cassa, and Tam-tam), and strings (Violins, Violas, Violas, Cellos, and Double Basses). The woodwinds and brass sections are divided into first and second parts, with some instruments having third parts. The percussion section includes a grand cassa and a tam-tam. The string section includes violins, violas, violas, cellos, and double basses. The choir, labeled 'CORO', consists of two parts, each with a vocal line and a basso line. The lyrics for the choir are: 'si - ne mo - ra cor - de pul - sum tan - gi - te; quod per sor - tem'. The score is written in a single system, with the measures numbered 149 and 150. The key signature is one sharp (F#), and the time signature is 4/4. The music is in a major key, and the tempo is marked 'Allegro'. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The page number 149 is printed in a box at the top right and bottom right of the page.

Fl. 1. 2. 3.

Ob. 1. 2.

Cor.ing.

Clar. Mib.

Clar. Sib. 1. 2.

Fag. 1. 2.

C-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2.

Trbne. 3.

Tb.

Timp.

Gr. cassa

Tamt.

CORO

Pno. I

Pno. II

Viol. 1. 2.

Vle.

Vcl.

Cb.

si - ne mo - ra cor - de pul - sum tan - gi - te; quod per sor - tem

si - ne mo - ra cor - de pul - sum tan - gi - te; quod per sor - tem

149

149

*cresc.*  $\text{♩} = 160$

F1.  
Ob.  
Cor. ing.  
Clar. Mib.  
Clar. Sib.  
Fag.  
C.-fag.  
Cor.  
Tr.  
Trbni.  
Trbne.  
Tb.  
Gisp.  
Timp.  
Gr. cassa  
Tamt.

*cresc.*  $\text{♩} = 160$

*Piatti* *ff*

*cresc.*  $\text{♩} = 160$

*cresc.*  $\text{♩} = 160$

*div.*

CORO

ster - nit for - tem, me - cum om - nes plan - gi - tel  
ster - nit for - tem, me - cum om - nes plan - gi - tel  
ster - nit for - tem, me - cum om - nes plan - gi - tel  
ster - nit for - tem, me - cum om - nes plan - gi - tel

Pno. I  
Pno. II  
Viol.  
Vle.  
Vcl.  
Cb.



150

Fl. 1. 2. 3.

Ob. 1. 2.

Cor. ing.

Clar. Mib

Clar. Sib 1. 2.

Fag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4.

Tr. 1. 2. 3.

Trbni. 1. 2.

Trbne. 3.

Tb.

Glsp.

Timp.

Piat.

Gr. cassa

150

CORO

Pno. I

Pno. II

150

Viol. 1. 2.

Vle.

Vcl.

Cb.